The LIBRARY *of* CONGRESS

Information Bulletin

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October 2003

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JAMES H. BILLINGTON
Librarian of Congress

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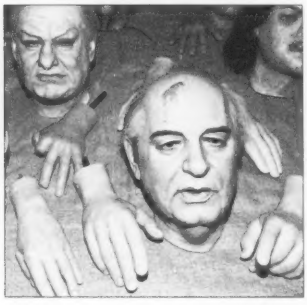

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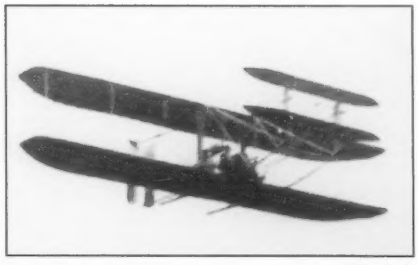

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On the Cover: An illustration from "Les Roses par P.J. Redouté" (Paris, de l'Imprimerie de Firman Didot, 1817-1824) exemplifies the beauty of the early illustrated books that comprise the Lessing J. Rosenwald Collection at the Library of Congress.

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Beatriz Haspo

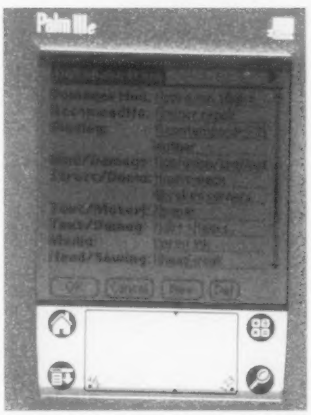
The woodcut design for this paper binding of "Anteros," written by Battista Fregoso, was probably created by an anonymous artist from the print shop of Lorenzo de'Rossi. It was published in Milan in 1496.

Modern Tools Evaluate Ancient Works

The Lessing J. Rosenwald Collection

This article is based on the "Condition Survey Report" of the Lessing J. Rosenwald Collection by Daniel De Simone, curator of the Rosenwald Collection, Rare Book and Special Collections Division; and Beatriz Haspo, Getty Fellow in Preventive Conservation, Conservation Division; it was published in 2002.

In an effort that was the first of its kind for the Library of Congress, the Rare Book and Special Collections Division (RBSCD) and the Conservation Division (CD) collaborated on a new form of comprehensive computerized inventory program, database development and conservation survey of the Lessing J. Rosenwald Collection. The project, which began in August 2000 and was completed in September 2002, also evaluated the usefulness of handheld computer technology for future projects proposed for the Library of Congress and for other institutions making similar conservation and inventory studies.



Marita Clance

Because of its small size and large memory capacity, De Simone and Haspo decided to use Palm Pilot technology for their survey of the Rosenwald Collection.

"One of the most important aspects of the program," said Daniel De Simone, curator of the Rosenwald Collection, "was the collaborative effort undertaken by Rare Book and Conservation. The legacy of this project will have enormous impact for both divisions as we begin to formulate programs to ensure that the Rosenwald Collection and other special collections in the Library meet the goals of access and preservation as outlined in the mission statement of the Library of Congress."

The Rosenwald Collection is considered the premier collection of its kind in the United States. Lessing J. Rosenwald, chairman of Sears Roebuck Company from 1932 to 1939, formed the collection over a period of nearly 40 years. He gave the collection to the Library of Congress in a series of gifts, beginning

in 1943, with the final installment coming after the collector's death in 1979. It consists of 2,653 titles documenting the history of book illustration and bookbinding over six centuries.

According to De Simone, the Rosenwald Collection has some excellent examples of medieval and Renaissance illuminated manuscripts, a large collection of 15th-century block books, and some of the finest illustrated books printed before 1500. The collection of early printed woodcut books is its major strength, he said. This group includes the finest examples of the art as executed by German, Italian, French and Dutch artists from the late 1460s to 1550.

Beatriz Haspo

Fore-edge painting is a technique that has been used for centuries to decorate fine books. Here a painting by Cesare Vecellio of St. Jerome is shown on "Epistolae," published in Parma in 1480.

The collection is also rich in 17th-century illustrated science books and architecture; 18th-century French illustrated books, many with original drawings; the finest collection of illuminated books by William Blake outside Great Britain; 19th-century books illustrated with lithographs; and 20th-century *livres d'artistes*, which are illustrated with images by Braque, Picasso, Rouault and many other major European artists from the period. The focus of the collection is Western Europe, with emphasis on imprints from Germany, Italy, France, Spain, Great Britain and the Low Countries. A catalog of the Rosenwald Collection was printed in 1954, with an enlarged edition issued in 1977.

During his lifetime, Rosenwald prided himself on making his valuable book collection available to the public. For example, at his estate in Jenkintown, Pa., called Alverthorpe, Rosenwald displayed his books for scholars, students and school children of all ages. He insisted that his books be used to further understanding of the relationship between the artist, the book and the printing technologies that fostered artistic advancement.

Rosenwald also allowed many of the books from his William Blake collection to be reproduced in facsimile editions by the Blake Trust. This act of largesse has influenced the work of untold numbers of scholars, students and researchers and was instrumental in the rebirth of Blake studies in the 1970s and 1980s, De Simone said. In addition to working with the Blake Trust, Rosenwald had facsimile editions made for many of his rarest titles, especially those books from his collection that were known in only a single copy.

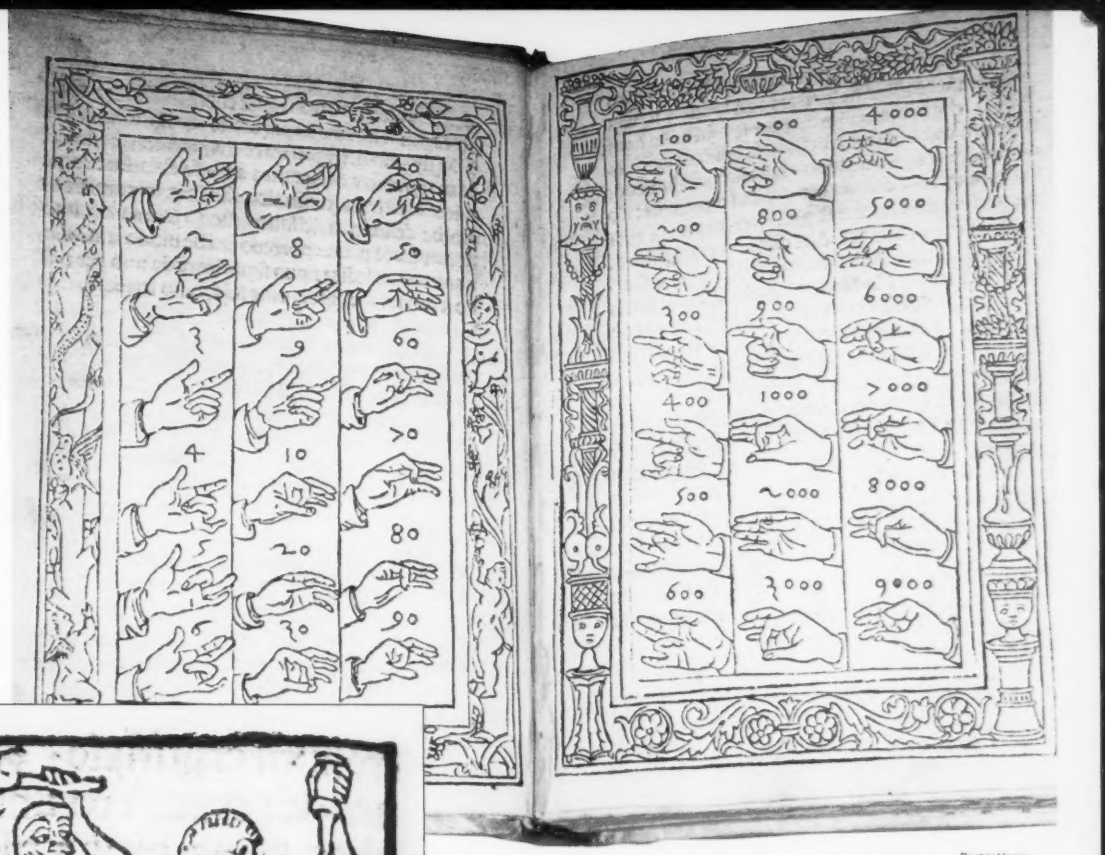
Because of the significance of the Rosenwald Collection, it is in constant use by scholars, researchers and students interested in examining the books or reproducing images from the books for use in their own research, De Simone noted.

Marita Clance

The preservation goal for this German manuscript volume of "Exposicio Mistica Super Exod[um]" (ca. 1150) is to maintain the condition of its original doeskin binding.

The smallest printed example of "The Lord's Prayer" at the time of its publication in Munich by Waldman & Pfitzner, ca. 1950

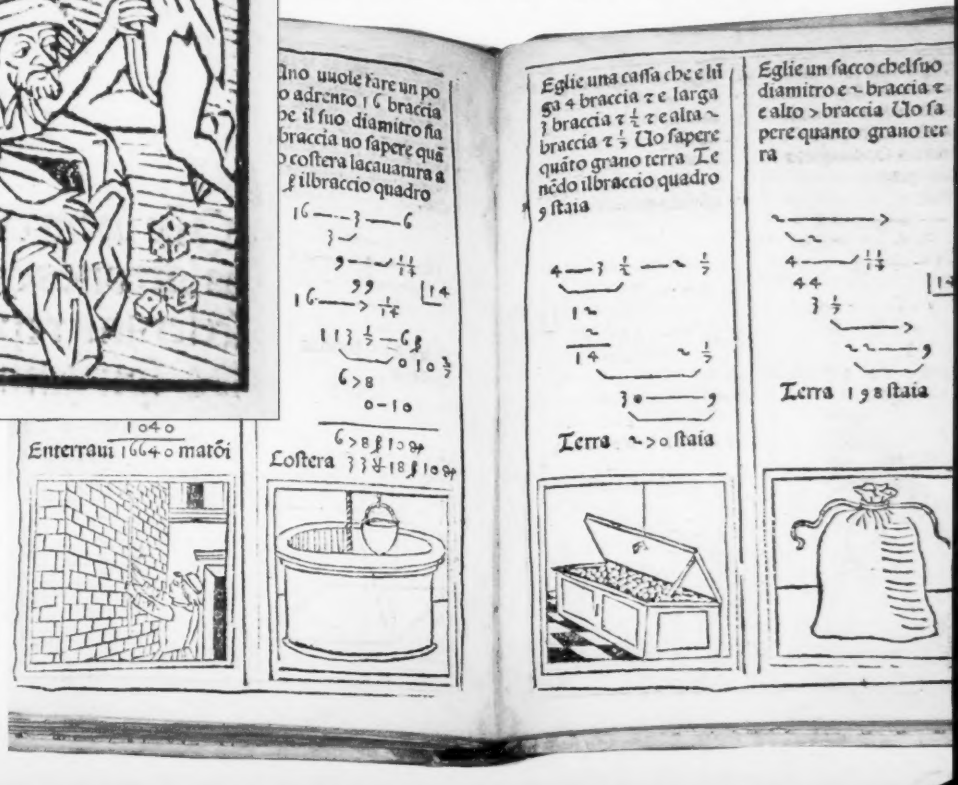
Lessing Rosenwald gave this magnificent 14th-century illuminated manuscript vellum Book of Hours to his wife Edith; it measures only 2 5/8 inches by 1 7/8 inches and contains 14 fine full-page miniature paintings that look as fresh today as they did the day they were executed. Also shown are the book's slip case and accompanying magnifier.

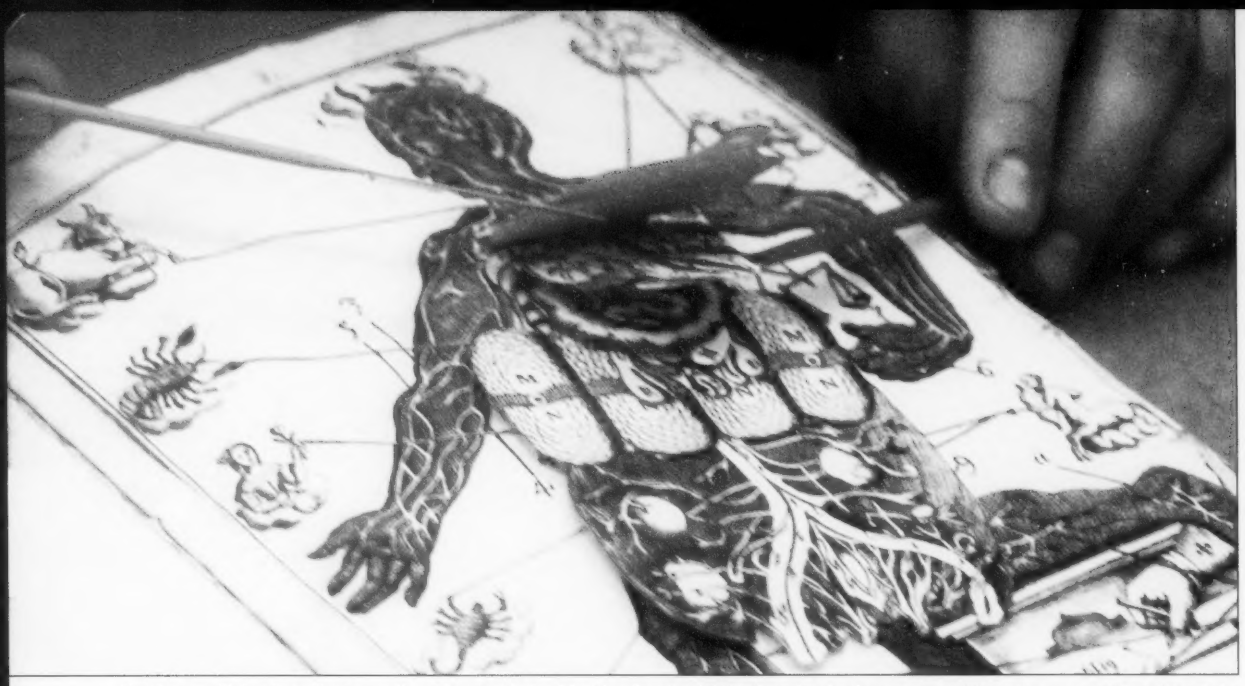


Beatriz Haspo

Top and bottom: Illustrations from Filippo Calandri's "Aritmetica," which was published in Florence in 1491 by Lorenzo Morgiani and Johannes Petri. The hands (above) demonstrate a method of counting, and the pages below give mathematical formulas and illustrations that are useful for determining weights and measures.

A woodcut illustration by Jordan de Quedlinburg depicts the Romans gambling for the garments of Jesus Christ, from a 16th-century edition of "Meditationes de vita de passione Jesu Christi," published in Magdeburg, Germany.





An incredibly detailed medical text printed in Venice in 1690 that includes moveable organs and body parts that lift up off the page—the equivalent of a contemporary "pop-up book"

"One result of this high demand," said De Simone, "is the risk that the books in the collection could be damaged by such frequent use. For this reason, we decided to conduct a comprehensive condition survey to determine how best to meet the challenges posed by the dual responsibility of maintaining access to the books while ensuring their preservation for future generations."

In order to accomplish an inventory of the collection and prepare notes on the condition of the books, the Rare Book and Conservation divisions worked together to create a survey that would record the physical condition of each volume. Beatriz Haspo, a fellow of the Lampadia/Vitae Foundation, Brazil, and a Getty Fellow in Preventive Conservation working in the Conservation Division, was selected to examine the condition of the books with De Simone and record the results.

"The goal was to use the survey to create a baseline report that would identify existing damage, make short-term and long-term recommendations for conservation, and determine how best to avoid future damage to the collection," said Haspo.

"A secondary goal was to use the condition survey to establish guidelines for staff and researchers who handle the books. In the long term, how the books in the Rosenwald Collection are handled will determine their future condition," she added.

At the same time that the Rosenwald Survey was being formulated in the Fall of 2000, Jeanne Drewes of Michigan State University and Andrew Robb of the Library's Conservation Office presented a joint paper at a meeting of the American Institute for Conservation (AIC), describing the use of the Palm Pilot in conservation projects. After their demonstration, De Simone and Haspo decided that the small physical size of the Palm Pilot and its large memory capacity made it a most appropriate tool to record survey results while working in the narrow book stacks of the Library's vaults. Instead of a condition report handwritten on individual sheets that would need to be compiled and transferred to a computer, the database program in the Palm Pilot would record and organize information that could later be downloaded to a more sophisticated database program for sorting and manipulation.

Haspo and the technical staff in the Conservation Division undertook a test of the versatility and capacity of Palm Pilot technology.

"The challenge was to create a database survey that would provide a clear picture of the condition, conservation requirements and curatorial observation for each book in the Rosenwald Collection," Haspo said. "The survey had to be detailed yet simple to conduct, and we had to formulate a series of questions to achieve these two requirements."

In designing the survey layout, De Simone and Haspo were limited to the number of questions they could include, because the Palm Pilot software allowed for only 25 data fields to work efficiently. The primary curatorial concerns were shelf location, the identification of bibliographical characteristics of each book, and the determination of whether handling guidelines should be imposed on a specific book. Conservation questions focused on condition, recommendations for repair, preservation and handling guidelines.

"The information I wanted to capture for each item from the curatorial point of view," said De Simone, "included the shelf location, the date a book was examined, whether a book was printed or in manuscript, and whether it was illuminated, rubricated or contained original drawings."

Other fields of curatorial interest recorded typographical information, whether a binding was historically significant or had unique characteristics, and information about illustrations such as woodcuts, engravings, aquatints or lithographs. The team also devised a data field to record whether a book contained a significant example of the illustration process.

The conservation database requirements included fields that recorded information reflecting the current condition of the housing of book, the binding, text block, paper and the condition of the painted illuminations and

rubrications. Haspo also needed data fields for recording recommendations for repairs to bindings, text block and paper, as well as specific treatment recommendations that could include rebacking, rebinding, new housing, interleaving, board attachment, paper repair, or consolidation of manuscript illuminations and refurbishing. The database also had fields to record recommendations for special handling requirements and opening limitations for books with tight or fragile bindings.

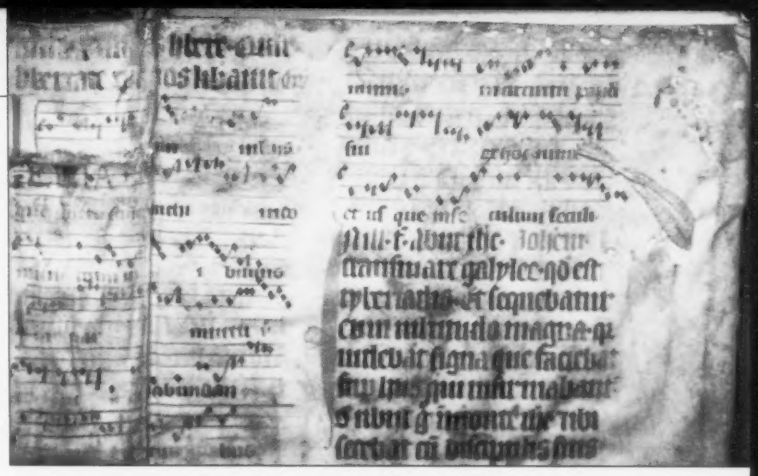
The final field in the database was a comment field where "keywords" could be recorded. Keywords included other significant information about the individual books, such as the names of important printers, artists or binders; illustrative techniques, such as woodcut, engraving, aquatint or lithography; bindings styles, such as fanfare, regency, grolieresque; and the subjects or genre of the book illustrations. Keywords such as portrait, landscape, map, city view, costume, women, anatomy, calligraphy, fables or botanicals were used to capture the variety of illustrations found in the collection. The inclusion of a field for keywords was desirable, said De Simone, because it made it possible for the first time to organize information about the collection and provide a searching capability that had not been possible in the past.

The survey was configured using J-FILE software, which uses "pop-up lists" that significantly increase the amount of information that can be input during one screen touch. The J-FILE program also has the capacity to make all fields searchable, a characteristic that was extremely useful when the results of the survey were compiled. The software allows the user to modify the pop-up list while working in the database. Fields can be added or renamed as requirements change during the survey process. There is also an option to make multiple selections within fields, a feature that greatly expands record-keeping choices.

An important feature of the Palm Pilot, of course, is its small portable size, which was especially important when working in the narrow stack area where the Rosenwald Collection is shelved. The small size of its screen, however, places some limitations on the length of words used in the pop-up lists. To get around this limitation, De Simone and Haspo created code words and abbreviations. They replaced the code words with full descriptions at the end of the project when the survey database was converted into a more sophisticated database program.

After data was stored in the Palm Pilot, it could be transferred to desktop computers, laptops and other handheld computers through cables, infrared beaming, modems or by wireless communication. The daily transfer of data was an essential method of providing a backup to the Palm Pilot technology.

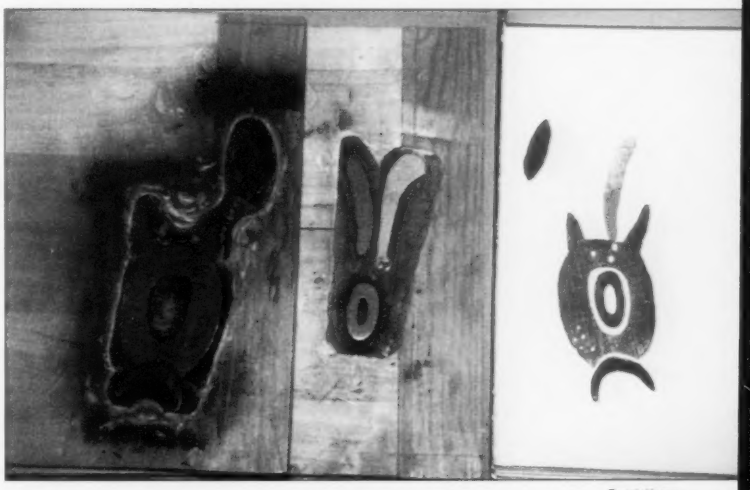
The primary source used during the survey to identify each of the books in the collection was "The Lessing J. Rosenwald Collection: A Catalogue of the Gift to the Library of Congress," (Washington,



Because of the cost and scarcity of good vellum, it was often re-used. Here vellum leaves from a 15th-century musical manuscript have been used to bind a volume of the New Testament; published in Augsburg by Johann Schoensperger in 1481.

Beatriz Haspo

A fine binding of "Les Amours Pastorales de Daphis et Chloé" with its contemporary solandar case, printed in Paris in 1718



Beatriz Haspo

The two wood blocks used by artist Joan Miró in 1958 to create the image at the right are stored with the book in the Rosenwald Collection.

Beatriz Haspo

A 15th-century manuscript Book of Hours, with brilliant illuminations painted on vellum, may be treated to stabilize the paintings so that the colors are preserved. This photograph also illustrates a restricted opening, where a tight binding prevents the volume from being opened more than 90 degrees.

1977.) The Rosenwald Number (R#), the first field in the survey, was the link to all bibliographical information used by the Library of Congress, including Library classification and control numbers.

The survey was numbered from 1 to 2653 to cover all of the books in the collection. De Simone and Haspo worked together to examine every book and record the results of their evaluation in the Palm Pilot. During the evaluation process, Haspo took photographs of many of the books in order to record both historical bindings and bindings in need of repair.

The interchange between De Simone, the curator, and Haspo, the conservator, ensured that the conservation needs of the collection were evaluated from both a bibliographical and a preservation perspective.

"Each time we examined a book together," said De Simone, "we exchanged observations about the object and its content. I provided historical and bibliographical context, and Beatriz provided the detailed analysis of the condition of the book and recommendations for its preservation. The exchange taught both of us to look at books with a more educated eye, and to handle them with a greater understanding about how they were made and how best to preserve them for the next generation. These are lessons that we will carry with us for the remainder of our careers."

The survey revealed that 2,176 titles of the 2,653 items in the collection, 82 percent, were in either excellent condition or in need only of minor treatment. Minor treatment would require less than five hours repair time by a conservator. Most of the damage found was to the leather cases which protected the books. But there was also some abrasion to the leather bindings and some tears to the paper stock. Many of the books with illuminated initials needed interleaving to protect the gold or fresco painting.

The team found that 15 percent of the collection, or 429 items, need major treatment. Major treatment is defined as books that need more than five hours of repair time and would include complex repairs to the bindings, book structure, paper or vellum. Major treatment also could include consolidation problems associated with damage to the paint or gold applied to illuminated initials.

"Given the high use that many of the books in the Rosenwald Collection have experienced over the years," said De Simone, "it was a surprise to us that so few needed major treatment. It is a testament to the care exercised by previous curators and Library staff when handling the books in the Rosenwald Collection."

A very small proportion of the collection, 48 books or 3 percent of the total, were identified as needing urgent care and also requiring major treatment. The books in this high priority category will be the first to be examined by the Conservation Division when a comprehensive preservation plan for the Rosenwald Collection is put in place.

The survey also revealed that 1,475 items, or more than half of the books in the collection, could be opened more than 90 degrees without placing stress on the binding. If no other specific damage is noted, these books can be served to readers with the standard level of care already established by RBSCD. Books in this category may be scanned or photographed using overhead cameras without difficulty or risk of danger to the items.

On the other hand, the team found that 925 titles, or 35 percent of the items, had restricted openings. In most of these cases, the bindings of the books are sewn very tightly, making it difficult to open the volume more than 90 degrees. When books in this category are requested by readers for scanning or photography, special handling and supports are required.

Beatriz Haspo

A popular fashion in England for those doing the "European tour" in the 18th century was to add cameos and mosaics of famous places and historical figures to an older volume and bind them into the front of the work on a velvet-covered board. The book in this instance is "Vitae XII Caesarum" by C. Suetonius Tranquillus, published by Nicolaus Jenson in 1471.

Ten percent of the collection (253 items) have been designated "restricted," because they are vulnerable to permanent damage if mishandled. They are not to be served to readers or sent for scanning or photography without curatorial instructions.

"The result of the survey," said De Simone, "is that we now have a great deal of information on the condition of the books, maps, drawings and manuscripts in the Rosenwald Collection that was not previously available. Now that the survey has been completed, the next phase of the program must begin—the implementation of recommendations to protect and preserve the collection." Two of these are the most pressing, according to De Simone.

The first is converting the raw survey information into a coherent, accessible database that reading room staff can

refer to when books from the Rosenwald Collection are requested by readers. A knowledgeable reading room staff, informed about the existing condition of the books and the limits of their use, is the key factor in protecting the future of the collection. The ability of the staff to use the converted database to quickly check the condition report and handling guidelines will alert them to any problems a particular book may have and give them the confidence to discuss with readers how a book should be handled and supported.

Converting the database will also have a significant impact on how scholars use the Rosenwald Collection. By creating access to the keywords in the database, researchers will be able to search the collection more efficiently. This increased efficiency will translate into more accurate use of the collection and should reduce requests for items that are tangentially connected to the focus of research. A final advantage of the converted database is the ability to continuously update information and add bibliographical, historical and conservation information to the note field of a given item.

The second major priority is the establishment of short-term and long-term conservation projects focusing on the Rosenwald Collection. The full report of the condition survey contains numerous recommendations for both the conservation of the books in the collection and the preservation requirements that are necessary to maintain the collection.

Haspo said: "Converting the database is essential for the managers of the Conservation Division so that we can create a forecast for the next three to five years and begin the process of scheduling minor and major repairs to the collection."

Beatriz Haspo

One of three original pen and ink drawings on vellum by Pierre Paul Prud'hon in this unique copy of "Poëmes de P.J. Bernard," printed in Paris in 1796

Top and middle images: Grolieresque 19th-century binding by Lortic; the second image is the verso of the cover at the top

An extremely fragile 18th-century Venetian decorated paper binding that shimmers with gold.

The Rosenwald survey has proved productive for both the Conservation Division and the Rare Book and Special Collection Division, De Simone and Haspo agreed. With the completion of the survey, both divisions now have a template that can be used again to evaluate specific collections in the Rare Book Division and throughout the Library.

RBSCD alone has more than 100 named special collections, and an evaluation and treatment program could be established for any one of them. The division recently used the same model to survey the Francis Drake Collection, and the Law Library has used the survey database as a pilot program for the evaluation and treatment of one of its special collections.

The Conservation Division is currently using handheld technology for surveying collections in various divisions as well as for emergency preparedness and response activities. ◆

Cartoon Treasury

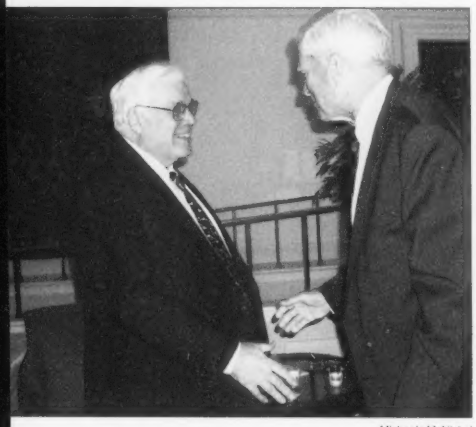
Library Acquires Art Wood Collection

By AUDREY FISCHER and SHERYL CANNADY

The Library of Congress has acquired 36,000 original political cartoons, comic strips, animation cels and illustrators' drawings from the collection of award-winning political cartoonist J. Arthur Wood Jr. The acquisition of this collection—the largest private collection of its kind—more than doubles the Library's existing holdings of cartoon art.

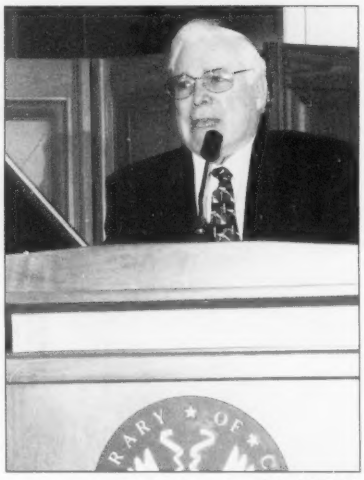
"I would like to hale, celebrate and introduce this remarkable collector," said Librarian of Congress James H. Billington at a briefing for the press held on Aug. 26 in the Jefferson Building's Whittall Pavilion. "Built over the course of 60 years and encompassing three centuries of work, it is a true 'Gift to the Nation' that will engage researchers for generations to come."

A resident of Washington, D.C., Wood worked at the Library of Congress as a hatrack attendant and elevator operator from 1942 to 1943 when he was 16 years old so that he could have easy access to the collections to study its holdings in cartoon and caricature. At the suggestion of then Librarian of Congress Archibald MacLeish, Wood illustrated "LC and You," a guide for visitors, during his brief tenure.



Michaela McNichol

Wood is thanked for his remarkable collection by Librarian of Congress James Billington. Opposite, Richard Outcault's "The Yellow Kid" (in a sample from July 1907) is considered the first comic strip. He also created the characters "Buster Brown and Tige," shown in this example.



Michaela McNichol

Political cartoonist and collector J. Arthur Wood Jr. spoke at a ceremony marking the acquisition of his collection Aug. 26. Above, a cel from the first full-length animated film, "Snow White and the Seven Dwarfs," is part of the collection.

During World War II, Wood served in the Navy as a military cartoonist and further developed his skills as a student at Washington and Lee University and at the Washington Star. After graduation he became the first political cartoonist at the Richmond News Leader from 1950 to 1956. From 1956 to 1965, Wood was chief editorial cartoonist at the Pittsburgh Press and its three magazines. During this period, his cartoons were regularly carried by The New York Times, Time, Newsweek, U.S. News and World Report and other publications. He later worked for the U.S. Independent Telephone Association, where he edited weekly publications and served as cartoonist for several magazines and The MacNeil/Lehrer Report on PBS.

"I have loved the Library of Congress for many years," said Wood, following Billington's introduction. "I chose to work here to be closer to the collections. I was very pleased to have the opportunity to be asked to illustrate the guide."

In offering his collection to the Library, Wood wrote, "A large part of my collection, [which] resulted from knowing the artists personally, were gifts to me. These [are] given as an outright contribution."

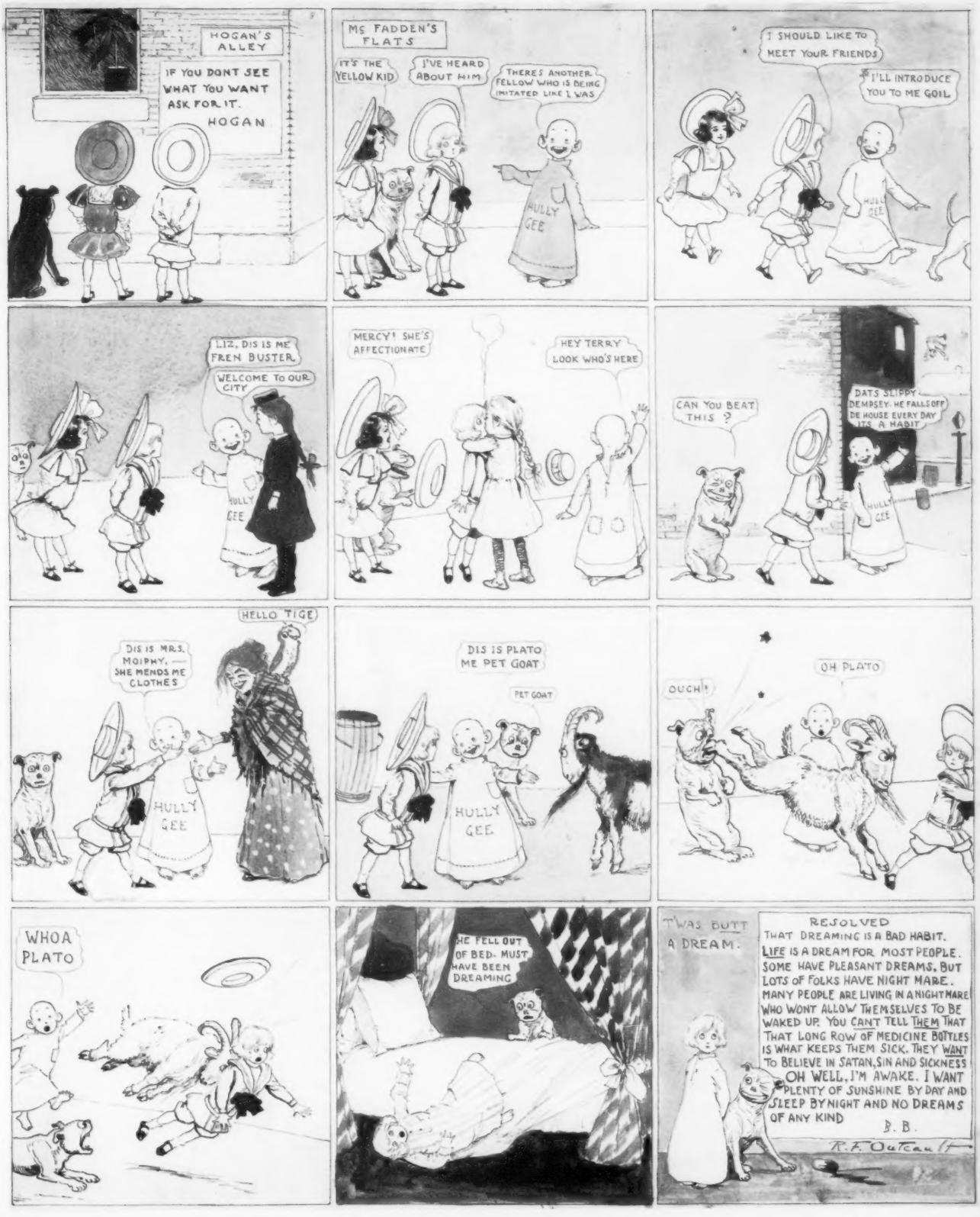
The balance of the acquisition was made possible in part by a generous contribution from H. Fred Krimendahl II, a member of the Madison Council, the Library's private-sector advisory group. The portion of the collection, valued at more than $30 million, that the Library purchased for $950,000 includes only those items that Wood bought to expand the collection, such as animation art and illustrators' drawings.

Throughout his long career, Wood collected the works of his leading American and European colleagues. He made a concerted effort to acquire their earliest works as well as their later, more polished efforts, in order to show the change over time. He noted that friend and colleague Rube Goldberg gave him his first drawing to appear in print. Other cartoonists followed suit.

"Like the title of the movie starring Jimmy Stewart, it has been 'a wonderful life,'" said Wood. "I have been able to do what I like to do, and I have met nearly all of my peers. These artists will be overjoyed to have their work displayed along with that of Herblock, Pat Oliphant and Bob Hope," said Wood, in reference to some of the Library's other notable collections.

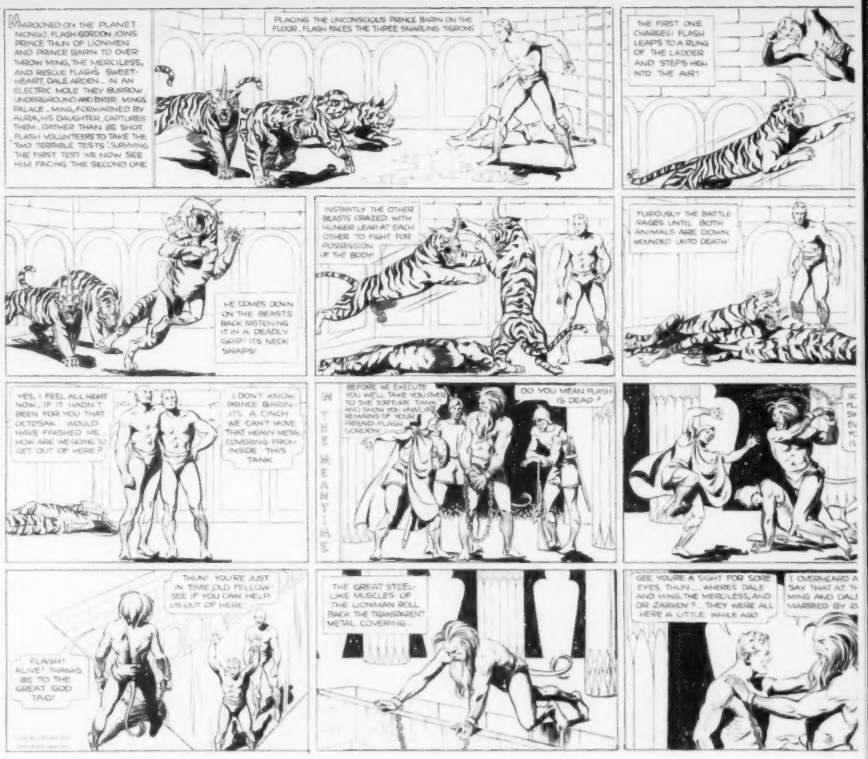
During his professional life, Wood worked diligently to establish a museum or gallery to preserve and showcase his collection. He achieved his goal in 1995 with the opening of the National Gallery of Caricature and Cartoon Art in downtown Washington, D.C., but the gallery closed in 1998 due to a lack of sustained funding. Undeterred, Wood turned to the Library of Congress, to preserve and present his collection.

This remarkable collection encompasses a comprehensive array of original historical political cartoons, caricatures, comic strips, humor cartoons, illustrations and animation cels. The Art Wood Collection contains numerous "firsts,"

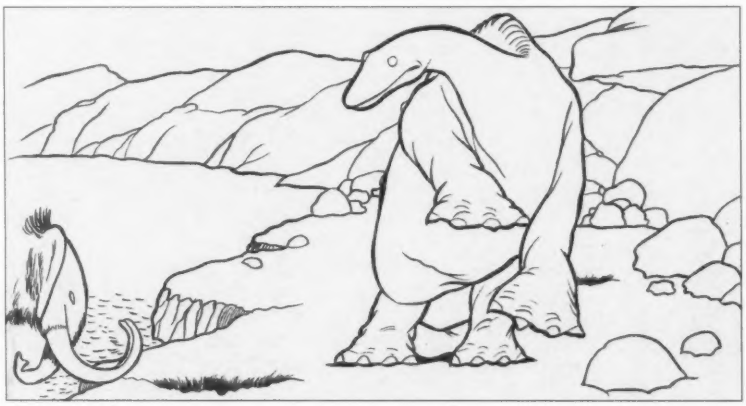

HOGAN'S ALLEY
IF YOU DONT SEE WHAT YOU WANT ASK FOR IT.
HOGAN
MS FADDEN'S FLATS
IT'S THE YELLOW KID
I'VE HEARD ABOUT HIM
THERES ANOTHER FELLOW WHO IS BEING IMITATED LIKE I WAS
HULLY GEE
I SHOULD LIKE TO MEET YOUR FRIENDS
I'LL INTRODUCE YOU TO ME GOIL
LIZ, DIS IS ME FREN BUSTER
WELCOME TO OUR CITY
MERCY! SHE'S AFFECTIONATE
HEY TERRY LOOK WHO'S HERE
CAN YOU BEAT THIS ?
DATS SLIPPY DEMPSEY. HE FALLS OFF DE HOUSE EVERY DAY IT'S A HABIT
HELLO TIGE
DIS IS MRS. MOIPHY, — SHE MENDS ME CLOTHES
DIS IS PLATO ME PET GOAT
PET GOAT
OUCH!
OH PLATO
WHOA PLATO
HE FELL OUT OF BED. MUST HAVE BEEN DREAMING
T'WAS BUTT A DREAM.
RESOLVED
THAT DREAMING IS A BAD HABIT. LIFE IS A DREAM FOR MOST PEOPLE. SOME HAVE PLEASANT DREAMS. BUT LOTS OF FOLKS HAVE NIGHT MARE. MANY PEOPLE ARE LIVING IN A NIGHTMARE WHO WONT ALLOW THEMSELVES TO BE WAKED UP. YOU CANT TELL THEM THAT THAT LONG ROW OF MEDICINE BOTTLES IS WHAT KEEPS THEM SICK. THEY WANT TO BELIEVE IN SATAN, SIN AND SICKNESS OH WELL, I'M AWAKE. I WANT PLENTY OF SUNSHINE BY DAY AND SLEEP BY NIGHT AND NO DREAMS OF ANY KIND
B. B.
R. F. Outcault

A cel from "Snow White and the Seven Dwarfs" featuring the title character, 1937

"Ding" Darling, from 1942, mocks Hitler's plight during his siege of Stalingrad.


MARROONED ON THE PLANET MONGO, FLASH GORDON JOINS PRINCE THUN OF LIONMEN AND PRINCE BARIN TO OVERTHROW MING, THE MERCILESS, AND RESCUE FLASH'S SWEETHEART, DALE ARDEN... IN AN ELECTRIC MOLE THEY BURROW UNDERGROUND AND ENTER MING'S PALACE... MING, FORWARNED BY AURA, HIS DAUGHTER, CAPTURES THEM... RATHER THAN BE SHOT FLASH VOLUNTEERS TO TAKE THE TWO TERRIBLE TESTS. SURVIVING THE FIRST TEST WE NOW SEE HIM FACING THE SECOND ONE
PLACING THE UNCONSCIOUS PRINCE BARIN ON THE FLOOR, FLASH FACES THE THREE SNARLING TIGERS
THE FIRST ONE CHARGES! FLASH LEAPS TO A RUNG OF THE LADDER AND STEPS HIGH INTO THE AIR!
HE COMES DOWN ON THE BEAST'S BACK, BISTENING IT IN A DEADLY GRIP! ITS NECK SNAPS!
INSTANTLY THE OTHER BEASTS CRAZED WITH HUNGER LEAP AT EACH OTHER TO FIGHT FOR POSSESSION OF THE BODY
FURIOUSLY THE BATTLE RAGES UNTIL BOTH ANIMALS ARE DOWN WOUNDED UNTO DEATH
YES, I FEEL ALL RIGHT NOW... IF IT HADN'T BEEN FOR YOU THAT OCTOSAK WOULD HAVE FINISHED ME... NOW ARE WE GOING TO GET OUT OF HERE?
I DON'T KNOW PRINCE BARIN... IT'S A CINCH WE CAN'T MOVE THAT HEAVY METAL COVERING FROM INSIDE THIS TANK
IN THE MEANTIME
BEFORE WE EXECUTE YOU WE'LL TAKE YOU OVER TO THE TORTURE TANKS AND SHOW YOU WHAT REMAINS OF YOUR FRIEND FLASH GORDON
DO YOU MEAN FLASH IS DEAD?
FLASH? ALIVE? THANKS BE TO THE GREAT GOD TAO!
THUN! YOU'RE JUST IN TIME OLD FELLOW! SEE IF YOU CAN HELP US OUT OF HERE
THE GREAT STEEL-LIKE MUSCLES OF THE LIONMAN ROLL BACK THE TRANSPARENT METAL COVERING...
GEE YOU'RE A SIGHT FOR SORE EYES, THUN... WHERE'S DALE AND MING, THE MERCILESS, AND DR ZARKOV? THEY WERE ALL HERE A LITTLE WHILE AGO
I OVERHEARD A SAY THAT AT T MING AND DALE MARRIED BY Z

Alex Raymond's seminal science-fiction adventure strip, "Flash Gordon," 1934



A tracing-paper animation cel from "Gertie the Dinosaur," by Winsor McCay, 1914

"earliests" and "one-of-a-kind" pieces, many of which have been included in major museum exhibitions and historical publications. The following are among the highlights of the collection.

• Important cels and drawings from pioneer animation films, including Winsor McCay's early masterpiece "Gertie the Dinosaur" (1914), the first commercially successful animated film; and "Snow White and the Seven Dwarfs" (1937), Walt Disney's groundbreaking first full-length animated feature. Both have been included in the National Film Registry maintained by the Library of Congress.

• Thousands of drawings that represent the origins and development of American newspaper cartooning, including rare drawings by Richard Outcault of "The Yellow Kid," the first great comic strip character; an extremely rare 1921 drawing of "Olive Oyl" by Popeye creator Elzie Segar (who didn't create Popeye until 1931); a definitive caricature of William Randolph Hearst by Homer Davenport, the first modern political cartoonist; and superlative collections of such famous strips as Winsor McCay's "Little Nemo," George McManus' "Bringing Up Father," George Herriman's "Krazy Kat," Chic Young's "Blondie," Hal Foster's "Prince Valiant," Milt Caniff's "Terry and the Pirates" and Charles Schulz's "Peanuts."

• Works by the most influential European masters of graphic art, including William Hogarth, Thomas Rowlandson, George Cruikshank, Honoré Daumier, Heinrich Kley and Henri Toulouse Lautrec.

• Numerous drawings by celebrated artists of America's "golden age of illustration" (1880-1920s) such as Howard Pyle, James Montgomery Flagg, Edwin Abbey and Dean Cornwell, among others.

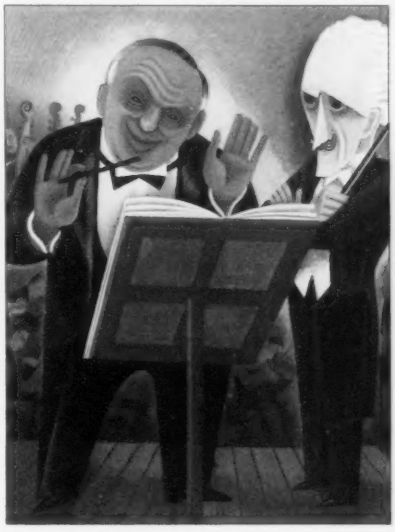
• Hundreds of works documenting the largely unexamined contributions by such pioneering women illustrators as Katherine Pyle, Rose O'Neill and Nell Brinkley.

• Landmark works by the best American editorial artists of the past two centuries, including Thomas Nast, John McCutcheon, Art Young, Arthur Szyk,

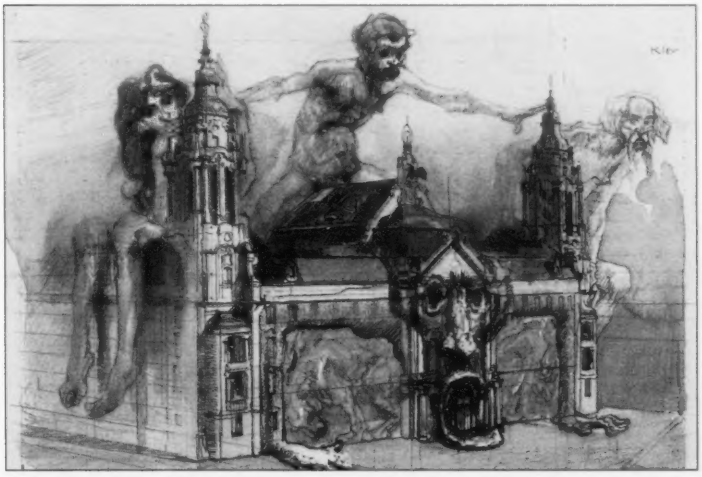
PEANUTS
SCHOOL PRESIDENT? ME?
WHY NOT? I'LL BE YOUR CAMPAIGN MANAGER
BUT I COULD NEVER BE SCHOOL PRESIDENT.. THINK OF THE WORK.. THINK OF THE RESPONSIBILITY..
THINK OF THE POWER
I'LL DO IT !!
HE DIPS HIS SPOON IN HIS MEDICINE AND WRITES LOVE LETTERS TO BLONDIE ON ALL THE PILLOWS
IT'S A PITY HE DOESN'T REALIZE WHAT WE'RE DOING IS FOR HIS OWN GOOD
I'LL JUST TAKE ME A SECOND, ALEX. I PROMISED DAGWOOD I'D WIRE HIM EVERY DAY TO TELL HIM I LOVE HIM
TELEGRA OFFICE
THIRTY-FIVE CENTS IS CORRECT-- "I LOVE YOU" IS ALL YOU HAVE HERE --YOU CAN SEND SEVEN MORE WORDS AT NO EXTRA CHARGE IF YOU WISH
OH, THAT'S DANDY, BUT JUST SEND THAT MESSAGE AS IT IS---
I'LL SEND THE OTHER SEVEN WORDS TOMORROW--
CHIC YOUNG

Lucy appeals to Linus' base side in a 1964 edition of "Peanuts" by Charles Schulz; long before they were a suburban couple, Blondie and Dagwood were lovers divided by social class, from Chic Young's "Blondie," 1932.

E.A. Abbey's illustration, "He Opened the Book and She Saw That There Were Some Lines Pencilled on the Gray Binding," 1884



One of Miguel Covarrubias' "Impossible Interviews: S.L. Rothafel versus Arturo Toscanini," 1933



A haunting illustration of a cathedral and grotesque figures by Heinrich Kley, ca. 1910

"Ding" Darling, Herb Block and most of the Pulitzer Prize-winners for editorial cartooning.

In spring 2005 the Library of Congress will present an exhibition and accompanying illustrated catalog of selected works drawn from the Art Wood Collection. More information about this acquisition as well as the Library's additional holdings of original cartoon art is available through the Swann Foundation for Caricature and Cartoon Web site at **www.loc.gov/rr/print/swann.** ◆

Audrey Fischer and Sheryl Cannady are public affairs specialists in the Public Affairs Office.

China in Transition

Panelists Study Link Between Economic Reform and Democracy

By DONNA URSCHEL

Even with economic reforms, prospects for democracy in China seem obscure for the foreseeable future, according to four scholars convened at the Library for a symposium on China this fall.

Panelists discussed the effect of economic reforms on Chinese society and China's authoritarian, single-party system, as well as challenges that lie ahead for the new leadership of Hu Jintao.

The Library's John W. Kluge Center and the Asian and Science, Technology and Business divisions sponsored the symposium "China in Transition: Will Economic Reform Lead to Democracy in China?" on Sept. 23 in the Thomas Jefferson Building.

Panelists were Bruce Dickson, associate professor of political science and international affairs at George Washington University; Lanxin Xiang, holder of the Henry Alfred Kissinger Chair in Foreign Policy and International Relations at the Library; Minxin Pei, senior associate and co-director of the China Program at the Carnegie Endowment for International Peace; and Quansheng Zhao, professor and division director of comparative and regional studies at American University. Robert Worden, director of the Federal Research Division in the Library, moderated the panel.

Zhao spoke first about "Political Institutions, Civil Society, and the Prospects for Democracy in China." He said China's political reform would be determined by two elements, internal forces and external pressures.

Zhao examined four countries—South Korea, Taiwan, Japan, and Russia—in which internal and external pressures resulted in change. In South Korea and Taiwan, internal economic forces led to a strengthening of the civil societies and finally a move toward democratic governments.

In Japan, an external force—the U.S. occupation from 1945 to 1962—charted Japan's path to democracy.

Within Russia, the Communist Party gave up its monopoly on power, resulting in a move that led not only toward democratization but also led to economic chaos. Russia's experience, said Zhao, offers an important lesson to Chinese leaders: concentrate on economic change rather than embrace political reform.

Discussing "Dilemmas of Reform in China," Dickson examined the effect of economic reform and social change on the Chinese Communist Party. He said the Chinese people now have better control over where they work and live. With access to information and more disposable income, they have more autonomy in their lives. They do not depend completely upon the state for all their goods and services as they did in the past.

Aware that economic reform and social change will affect political power, the Chinese Communist Party is trying to preempt future demands for political change, Dickson said. For example, the party is allowing groups to organize, recruit members and lobby the government for societal changes—so long as the groups are state-controlled and an extension of the party. They are not allowed to influence party policies.

The party is recruiting people with education and entrepreneurial or technical skills instead of the traditional revolutionary-era classes of workers, peasants and soldiers. The new recruits have skills the party needs to survive, promote economic development, and, from the party standpoint, improve its popularity, Dickson said. Furthermore, by recruiting those who tend to be the most vocal and demonstrative in their demands, the party leadership can prevent them from becoming a force outside the party.

Dickson added that the party continues to exclude people who have democratic goals in mind or who want to change the system in any direction the party opposes. "The Chinese leaders are consumed by fear of instability and chaos," he said. "But they use it to their own advantage by creating fear and asking, 'What would happen if the party were not here to hold things together?'"

Redefining its relationship to society, the party in 2000 unveiled a slogan, "Three Represents," which means the party must pursue "the development of advanced productive forces, an orientation toward advanced culture, and the fundamental interests of the majority of Chinese people," Dickson said.

"The slogan encompasses so much that most people dismiss it as being, if not nonsensical, not very useful as a guide to policy. But that's the point; the slogan is meant to be very elastic, very inclusive," he explained.

In his presentation, "The Idea of Democracy and Chinese Political Reform," Xiang discussed the need for China to look at its own history, particularly its principles of governance, and to incorporate Chinese legacy into future political reform. "No nation can start something completely new, without taking into consideration [its] traditions," he said.

Xiang said the "Three Represents" slogan marks an effort of the Communist Party to look at China's history from a traditional Chinese perspective rather than a Western historical perspective.

Pei discussed "Difficult Choices for China's New Leaders: Restarting Political Reform or Risking Stagnation?" He said there will be no political reform in the foreseeable future. First, the power structure in the Chinese Communist Party is unclear and still unfolding. Although the new leader, Hu Jintao, rose to power in March 2003, the old leader, Jiang Zemin, still holds a position in the party and wields enormous influence behind the scenes, he said.

Second, political reform in China is like Social Security reform in the United States: "touch it and die," Pei said. In the last 25 years, leaders who advocated reform have not fared well, which is why the new leadership actively discourages talk of political reform.

Third, the problems caused by a lack of political reform in China are like a chronic disease—serious but not life-threatening. Pei said a malaise exists when it comes to taking action on issues, and only in a crisis, such as the spread of SARS, does the system kick into gear and respond.

Fourth, Pei said, China's new leaders must address other problems, such as high unemployment and a weak banking system.

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Reflections of Russia

Work of Photojournalists Featured in Exhibition

The work of four Russian photojournalists employed by the English-language daily newspaper, The Moscow Times, is the subject of an exhibition titled "Reflections: Russian Photographs, 1992–2002," which opened Sept. 22 in the South Gallery of the Great Hall in the Library's Thomas Jefferson Building; it will remain on view through Feb. 7. The Russian Information Agency "Novosti" has provided the photos on behalf of The Moscow Times.

The 51 black-and-white and color images depict major historical events as well as daily occurrences in Moscow and elsewhere since the collapse of Communism. Together, the images provide an objective glimpse of complex post-Soviet realities and dynamic transformations in the "New Russia."

"We are pleased to present a selection of professional photographs that both illustrate the recent development of photojournalism in Russia and, at the same time, provide a pictorial record of a decade of historic changes," said Librarian of Congress James H. Billington, a Russian cultural historian.

The four photographers—Vladimir Filonov (born 1948), Yevgeny Stetso (born 1951), Igor Tabakov (born 1957) and Mikhail Metzel (born 1960)—covered such landmark events as the dra-

Vladimir Filonov

Mikhail Metzel

Above: Communists rally on October Square in Moscow, 1992; below, Vladimir Zhirinovsky, head of the ultra-nationalist Liberal Democratic Party of Russia, attends a rock club opening, 1992.

Evgeny Stetsko

Mikhail Metzel

At left, President Boris Yeltsin pays his respects at the Tomb of the Unknown Soldier, Moscow, 1999. On the right, members of a military historical society attend a ceremony at the Church of All Saints in Moscow to honor General Lavr Kornilov, a leader of anti-Bolshevik forces during the 1917 Russian revolution, 1995.

At left, during the storming of the White House, home of Russia's legislature, soldiers from the elite "Alpha" unit are sent in to conduct negotiations, 1993. On the right, a woman prays in the icon corner in the HIV-positive ward of the 2nd Hospital for Infectious Diseases in Moscow, 1993.

Vladimir Filonov

Yevgeny Stetsko

Vladimir Filonov

A young boy plays on a tank at a memorial to the battle for Moscow during World War II at Snegiri, a town in the Moscow region, 1993.

matic armed face-off between the Russian Parliament and President Boris Yeltsin in September-October 1993; the 1996 presidential campaign that pitted Yeltsin against his Communist rival, Gennady Zyuganov; Russia's financial default in August 1998; the terrorist bombings of Moscow apartment buildings in September 1999; and the election of President Vladimir Putin in 2000.

The photographers also recorded on film a broad range of daily political, social and religious activities during Russia's struggles, after seven decades of Communist rule, to refashion itself as a democracy with a market-based economy in their work for The Moscow Times.

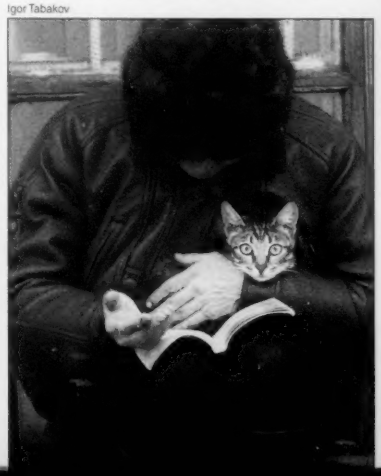
The contradictory political and social currents that characterized post-Soviet life in the 1990s are revealed in many of the images that the Library selected for display from the larger group of 176 photographs that have been generously donated to the Library by The Moscow Times.

The pictures chosen for the exhibition include street demonstrations by groups nostalgic for the Communist as well as the Tsarist past; opposition rallies in which both Communist and Christian symbols are prominently displayed; and the removal of once-sacrosanct statues of Soviet leaders from prominent public display to a sculpture park. The photographs also depict formerly taboo subjects, such as the strong

Yevgeny Stetsko

Above, a woman demonstrates support for Sergei Mavrodi, head of the MMM financial pyramid scheme in which millions of Russians lost billions of rubles; below, a man and his friend ask for alms in the street.

Igor Tabakov

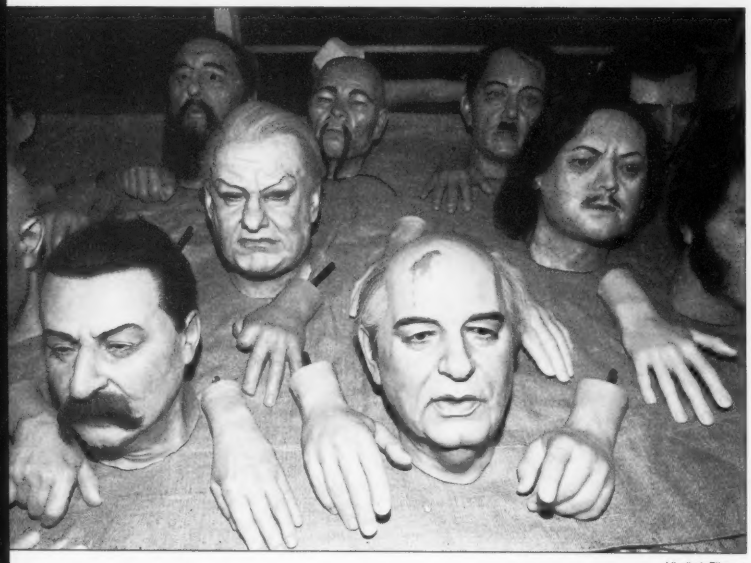


Archpriest Fyodor Sokolov performs the Orthodox rite called "going down to the Jordan" by dipping a young member of his congregation into a hole in the ice on the Moscow Canal. Sokolov had earlier blessed the water as part of the celebration of Epiphany, 2000.

Vladimir Filonov

Vladimir Filonov

Skinheads protest the importation of American chicken in front of the McDonald's restaurant on Pushkin Square in Moscow, 2002.



Vladimir Filonov

The Tetris Wax Museum in Moscow displays busts of political leaders from the past, 1997.

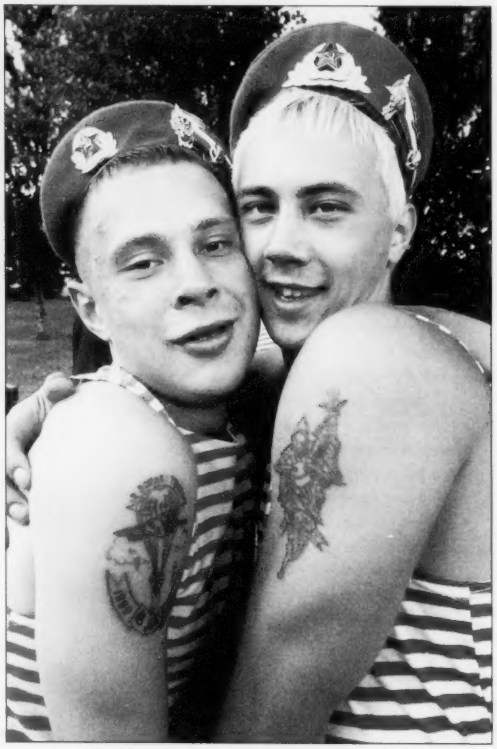
revival of religion; AIDS; the re-burial of the remains of World War II German soldiers in a military cemetery; overcrowded prison conditions; and skinheads protesting the use of American chicken outside a McDonald's restaurant in Moscow.

Jeremy Adamson, chief of the Library's Prints and Photographs Division and curator of the exhibition, commented: "During the Soviet era, photojournalists were government employees, serving the propaganda needs of the state by supplying images for magazine and newspaper articles that extolled life under Communism." As "official" photographers, he noted, "they did not shoot pictures of scenes that undermined or attacked the party line."

Today's Russian photojournalists are more like their Western counterparts in recording a fuller range of the reality they witness daily, Adamson added. The images in the exhibition demonstrate this broader range of subjects, helping the viewer to understand today's Russia more fully. ◆

Yevgeny Stetsko

As a brass band plays in the background, a man displays personal possessions for sale at an open-air market, 1993.



Vladimir Filonov

Young soldiers enjoy Paratroopers Day on Poklonnaya Hill in Moscow, 2001.

Making Connections

Gregorian Urges Curriculum Reform to Foster Thinking

By DONNA URSCHEL

Curriculum reform is necessary in higher education because America's colleges and universities are failing to live up to their promise of creating an educated and cultured citizenry who can participate in and lead our democracy, according to distinguished educator Vartan Gregorian, who spoke at the Library in September.

President of the Carnegie Corporation and former president of Brown University, Gregorian said the higher education curriculum has become a collection of courses fragmented into specialties, sub-specialties and sub-sub specialties. The world, however, is looking to higher education for help in integrating and synthesizing the massive load of information in today's world.

"Reforming higher education for success in a democracy is a Herculean task, but one that is long overdue," Gregorian said in his lecture titled "Higher Education in an Age of Specialized Knowledge."

The lecture, sponsored by the John W. Kluge Center at the Library, is part of a year-long series of events in honor of the eminent career and 80th birthday of Jaroslav Pelikan, a leading authority on the evolution of Christianity. Pelikan is the Sterling Professor Emeritus of History at Yale, where he served on the faculty from 1962 to 1996. He was the first holder of a Kluge Chair at the Kluge Center at the Library.

Both Librarian of Congress James H. Billington, in his introductory remarks, and Gregorian, at the top of his lecture, paid tribute to Pelikan's long and illustrious career. Pelikan attended the event, sitting in the front row with his wife, Sylvia. Said Gregorian: "Jari is a great scholar and a great teacher, living proof that good scholarship and great teaching are not mutually exclusive; indeed, they're compatible."

Gregorian launched into his lecture with a testament to the excellence of American colleges and universities, admitting and educating unprecedented numbers of men and women of every race and social class. Today there are almost 4,200 colleges and universities, including 1,700 public and private two-year institutions in the country.

"For more than two centuries, American colleges and universities have been the mainstay of our nation's progress: economic, cultural, scientific, technical and political," Gregorian said.

He traced the landmark events in the history of higher education, including the Morrill Land Grant Act of 1862 and the many GI Bills starting in 1944, to show how higher education in the United States flowered into the most diverse, democratic and creative system in the world.

A problem exists, however, in the rapid expansion of higher education, according to Gregorian. "It has come to serve as a job readiness program, and sometimes not a very effective or efficient one at that, as drop-out rates and studies suggest," he said, explaining that 60 percent of students in two-year colleges and 40 percent in four-year institutions leave school without completing degrees.

Gregorian said this emphasis on vocational, technical and pre-professional studies is no way to nurture or guide young people as they struggle with the meaning of life and ponder their role in society. The current higher education structure of knowledge, which has hardened into an academic bureaucracy, poorly equips students with the ability to integrate information in an interdisciplinary way.

> **"The complexity of the world requires us to have a better understanding of the relationships and connections between economy and sociology, law and psychology, business and history, physics and medicine, anthropology and political science."**
>
> *—Vartan Gregorian*

"Personally, I am concerned that mass higher education is headed towards some kind of Home Depot approach to education, where there is no differentiation between consumption and digestion, between information and learning. I do not believe the nation can afford to let higher education become an academic super store, a vast collection of courses, stacked up like sinks and lumber for a do-it-yourself effort to assemble it into a meaningful whole," Gregorian said.

He called for higher education reforms to reconstruct the unity of knowledge as much as possible. "The complexity of the world requires us to have a better understanding of the relationships and connections between economy and sociology, law and psychology, business and history, physics and medicine, anthropology and political science."

Gregorian referred to a statement by T.S. Eliot in the introduction to a translation of Dante's Inferno: "Hell is a place where nothing connects with nothing."

The skill of synthesis and systemic thinking is invaluable in modern society. Complex problems are systemic inquiries, engaging many disciplines.

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Canadian Counterpoint

Swann Gallery Features Illustrations by Anita Kunz

By MARTHA KENNEDY

The paintings of Anita Kunz transfix the eye and transport the viewer into a realm of visual metaphor. She does more than create pleasing images; she engages viewers' minds with powerful symbols and allusions to art of the past. Kunz's distinctive style, remarkable technical skills and intellectual insight have brought her international recognition both for her provocative portraiture and her incisive pictorial responses to widely varied topics, including American politicians, performing artists, finance, women's issues, AIDS and child abuse. Her works appear regularly as cover art and editorial illustrations for Time, Newsweek, GQ, The New York Times Magazine, The Washington Post Magazine and The New Yorker.

As a Canadian citizen, Kunz brings a unique perspective to her artistic commentaries on global social, cultural and political issues, and she is the first Canadian artist to be honored with a solo exhibition in the Swann Gallery for Caricature and Cartoon. "Canadian Counterpoint: Illustrations by Anita Kunz" features 16 paintings drawn from her recent gift of 23 paintings to the Library of Congress; it is on view from Sept. 4 to Jan. 3, 2004.

In a slide lecture at the Library on Sept. 16, Kunz took members of a large audience on a kaleidoscopic tour of her artistic work. Stating that she has considered herself a working artist from a very young age, she stressed that she has never subscribed to the idea that fine art is a separate and elitist field of human creativity.

Jim Higgins

Illustrator Anita Kunz

During her presentation, Kunz frequently explained the contexts of her images, most of which were created for assignments for magazines.

Born in Toronto, Kunz graduated from the Ontario College of Art in 1978, and apart from a stay in London in 1982, she has lived and worked in Toronto and New York City for her whole career.

In the process of finding her own voice, she said she searched for metaphors and ways of insinuating meaning into her images, rather than simply making straightforward representations of subjects. She prefers "to draw from my head, which allows me to experiment, and not use photographs."

Observing that there has been a recent increase in art direction and editing of illustrations, Kunz stated that she wants as much creative freedom as possible. After a series of lively portraits and caricatures of performing artists and political figures, she showed examples of cover art, commenting that she enjoys making "a picture about the germ of an idea" that illuminates a journal's leading story. Themes connected with child development, child abuse, women's issues, biology and sex have particularly engaged her over the years.

The paintings chosen for Kunz's Swann Gallery exhibition reflect not only her Canadian outlook but also the rich variety to be found in the hundreds of paintings that she has created during her 25-year career. Early work shows imaginative approaches to portrait and editorial assignments. In her 1982 portrait, "Ray Charles," for example, she highlights Charles' open hands and jokingly composes his smile with piano key teeth. The sinister skull teeth in "Serial Killers" (1986) offer a chilling contrast.

Kunz's paintings often remind viewers of 15th-century Flemish artists' oil paintings, which are characterized by glowing light, rich color and clearly detailed rendering of forms that have symbolic and narrative significance. Kunz begins each picture with a drawing in pencil, applies glazes of watercolor often combined with gouache, and gradually builds up layers of translucent colors to achieve similarly dazzling effects of color and light. Her paintings derive narrative power from forms depicted realistically in fine detail and invested with symbolic and allegorical meaning.

Kunz's remarkable technical skills complement her ability to grasp the essential idea of a text that she is assigned to illustrate and devise imagery that illuminates it in a visually compelling way. She has said repeatedly that the nature of each subject determines and drives the aesthetic approach she deploys.

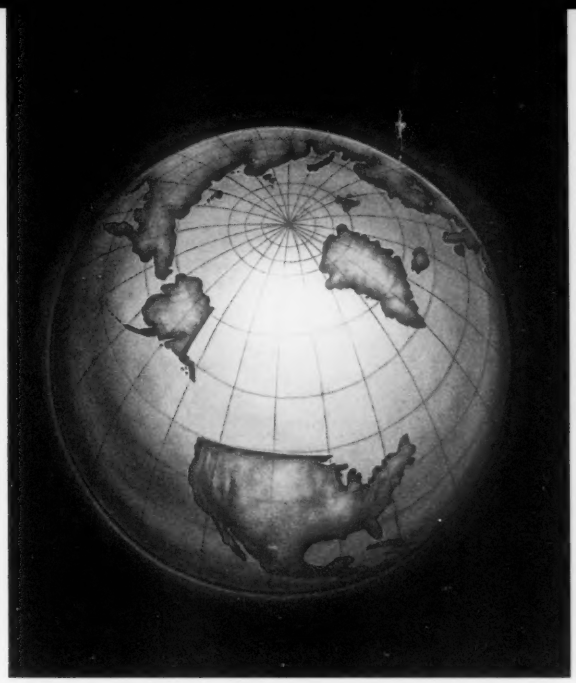
As a portraitist and caricaturist, Kunz does not aim to devastate, but intends rather "to poke gentle fun at her subjects," revealing their essential traits by distorting or accentuating key features. She renders Whoopi Goldberg's smiling face, for example, as a broadened, sculptural form as befits the actress' larger-than-life personality. Kunz inscribes Goldberg's corn rows with words relevant to the performing artist's life and thus captures her hair's appearance while also highlighting her career and character.

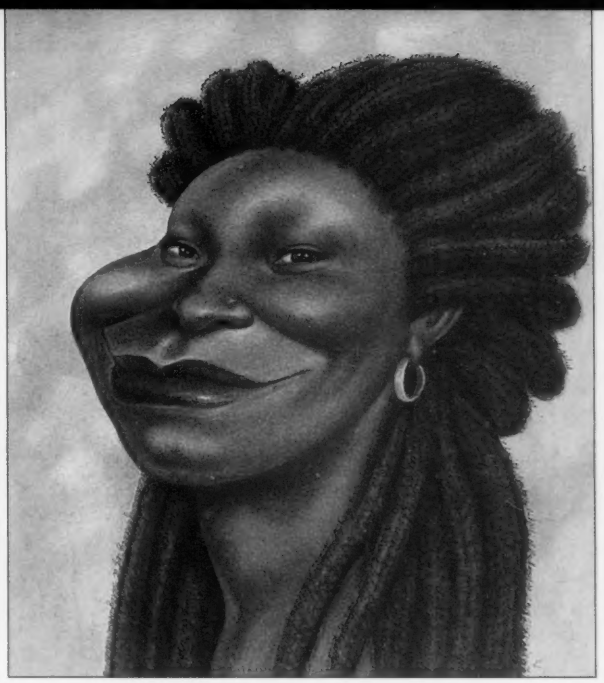
In "St. Hillary" (1993) Kunz employs the iconography of Old Master religious portraiture to create an ironic portrait of Hillary Clinton as Joan of Arc. Shown with a halo, upward-gazing face, heroically clad in armor, and carrying a sword, Kunz's figure of Clinton evokes the patience and passion of the martyred saint.

Kunz's Canadian vantage point on global affairs comes across pointedly

Jim Higgins

Kunz is greeted at her Sept.16 presentation at the Library by Prints and Photographs curators Harry Katz and Martha Kennedy (left) and Jeremy Adamson, chief of the Prints and Photographs Division.





"Would Anyone Notice if Canada Disappeared?" illustrated another article in the Canadian edition of Time from May 2003 on Canada's decreasing influence in world affairs. On right, entertainment personality Whoopi Goldberg

in "Global Bully?" (1997) and "Would Anyone Notice if Canada Disappeared?" (2003). The contrast between Canada, with its smaller population and economy and its dynamic, dominating neighbor sharply informs her sense of global power relations in both pictures. The former was published as a cover for an issue of the Canadian edition of Time. The provocative image and lead article question how the world perceived American strength during President Bill Clinton's second term of office. Kunz depicts the United States symbolically as a hybrid creature with an eagle's head atop a muscular human body flexing its arms; she tempers the figure's aggressive posture with a humorous detail—tiny red, white and blue briefs. She incorporates multiple meanings in this picture: not only does she poke fun at the superpower strength of the United States, but by showing it alone on a white background, she suggests that its strength and behavior can have an isolating effect.

In "Would Anyone Notice If Canada Disappeared?" (2003) Kunz excises Canada—her native country and the world's second largest nation—leaving an immense void north of the United States. This arresting view of the globe was published on another cover of the Canadian edition of Time and dramatically illuminates the lead article discussing the nation's decreasing influence in world affairs.

Kunz considers assignments on aspects of finance and business her most difficult challenges. In "Fear of Finance" (1991) she responds with striking visual commentary. In this conceptual piece she shows a fearful Everyman cramped and constricted within a tiny picture frame covered with minuscule copies of U.S. currency, documents with stamps and seals and a gold MasterCard. These objects, symbolic of financial transactions and desires, surround and overwhelm the anxious figure in this cover image that highlights an article on investors' ambivalence about investing for the future.

Kunz's paintings have been exhibited and published internationally. She has received a number of prestigious awards and recently had solo exhibitions in Tokyo (1998) and New York City (2000). By virtue of her distinctive style, thought-provoking work and remarkable professional record, her gift to the Library enriches and complements the permanent collections of the Prints and Photographs Division. ◆

Martha H. Kennedy is a curatorial assistant in the Prints and Photographs Division and curator of the Anita Kunz exhibition.

"Global Bully?" was drawn for the Canadian edition of Time, illustrating an article on the world's view of America during President Clinton's second term.

New Poet Laureate

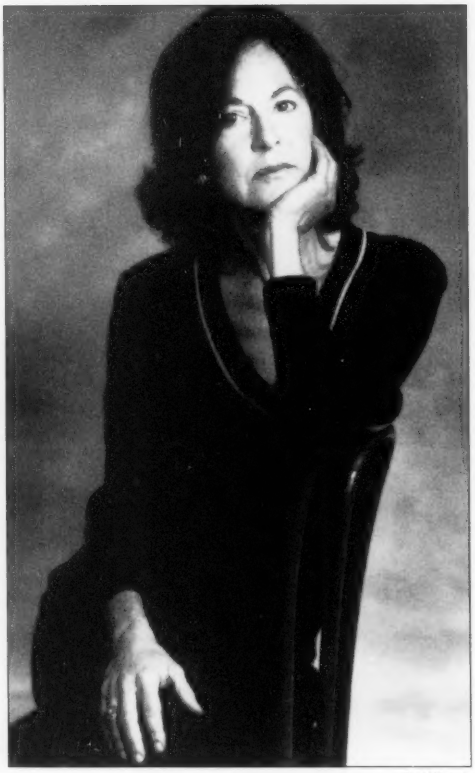
Librarian Names Louise Glück 12th Honoree

Louise Glück, an award-winning author of nine books of poetry, is the 12th poet to be named to the Library's office of Poet Laureate Consultant in Poetry. She will open the Library's annual literary series on Tuesday, Oct. 21, with a reading of her work. The following day, she will host a Favorite Poem reading with Frank Bidart and former Poet Laureate Robert Pinsky.

In addition to programming a new reading series for younger poets, Glück will participate in Library events in February and again in May.

In announcing the appointment, Librarian of Congress James H. Billington said, "Louise Glück will bring to the Library of Congress a strong, vivid, deep poetic voice, accomplished in a series of book-length poetic cycles. Her prize-winning poetry and her great interest in young poets will enliven the poet laureate's office during the next year."

Glück succeeds Poets Laureate Billy Collins, Robert Pinsky, Robert Hass, Stanley Kunitz, Rita Dove, Mona Van Duyn, Joseph Brodsky, Mark Strand, Howard Nemerov, Richard Wilbur and Robert Penn Warren.



Sigrid Estrada

Poet Laureate Louise Glück

Her nine books of poetry include "The Seven Ages" (Ecco Press, 2001); "Vita Nova" (1999), which was awarded The New Yorker magazine's Book Award in Poetry; "Meadowlands" (1996); "The Wild Iris" (1992), which received the Pulitzer Prize and the Poetry Society of America's William Carlos Williams Award; "Ararat" (1990), which received the Library's Rebekah Johnson Bobbitt National Prize for Poetry; and "The Triumph of Achilles" (1985), which received the National Book Critics Circle Award, the Boston Globe Literary Press Award, and the Poetry Society of America's Melville Kane Award.

Glück has also published a collection of essays, "Proofs and Theories: Essays on Poetry" (1994), which won the PEN/Martha Albrand Award for Nonfiction. This fall, Sarabande Books will publish in chapbook form a new six-part poem, "October."

In 2001 Yale University awarded Glück its Bollingen Prize in Poetry, given biennially for a poet's lifetime achievement in his or her art. Her other honors include the Lannan Literary Award for Poetry, the Sara Teasdale Memorial Prize (Wellesley, 1986), the M.I.T. Anniversary Medal (2000), and fellowships from the Guggenheim and Rockefeller foundations and from the National Endowment for the Arts.

Glück is a member of the American Academy & Institute of Arts & Letters, and in 1999 she was elected a chancellor of the Academy of American Poets. In 2003 she was named as the new judge for the Yale Series of Younger Poets and will serve in that position through 2007.

A resident of Cambridge, Mass., Glück has taught at Williams College since 1983. As the Margaret Bundy Scott Senior Lecturer in English, she teaches courses in contemporary poetry and poetry writing.

The Library keeps to a minimum the specific duties required of the poet laureate in order to permit incumbents to continue to work on their own projects while at the Library, but each laureate is encouraged to bring new emphasis to the position.

Increasingly in recent years, the incumbents have sought to find new ways to broaden the role of poetry in the cultural life of the nation. Maxine Kumin initiated a popular women's series of poetry workshops at the Library's Poetry and Literature Center. Gwendolyn Brooks met with groups of elementary school children to encourage them to write poetry. Howard Nemerov conducted seminars at the Library for high school English classes. Most incumbents have furthered the development of the Library's Archive of Recorded Poetry and Literature.

Joseph Brodsky initiated the idea of providing poetry in public places—supermarkets, hotels, airports, and hospitals. Rita Dove brought a program of poetry and jazz to the Library's literary series, along with a reading by young Crow Indian poets, and a two-day conference "Oil on the Waters: The Black Diaspora," featuring panel discussions, readings and music. Robert Hass sponsored "Watershed," a major conference on nature writing, which continues today as "River of Words," a national poetry competition for elementary and high school students.

Robert Pinsky initiated the Favorite Poem Project, which energized a nation of poetry readers to share their favorite poems in readings across the country and in audio and video recordings. And most recently, Billy Collins (2001-2003) instituted the Web site Poetry 180 (**www.loc.gov/poetry/180**), designed to bring a poem a day into high school classrooms. ◆

New Chief of MBRS Division

The Library of Congress recently appointed Gregory A. Lukow as the chief of the Motion Picture, Broadcasting and Recorded Sound (MBRS) Division.

"Mr. Lukow's knowledge of motion pictures, television and sound media, his national leadership in audiovisual preservation, his effective direction of the division and the key role he has played in building the National Audio-Visual Conservation Center as assistant chief make him ideally suited to this critical management position," said Diane Kresh, director of the Library's Public Service Collections.

Lukow joined the Library of Congress as the assistant chief of MBRS in January 2001. Upon the retirement of the division's chief a month later, Lukow served as head of the division in an acting capacity. In addition to managing the division, his duties included oversight of the planning for the National Audio-Visual Conservation Center (NAVCC), the state-of-the-art archival storage and conservation facility for the Library's film, television and audio collections in Culpeper, Va.

"I am honored to carry forward with the extraordinary work and leadership of the Library of Congress in safeguarding one of the premier audiovisual collections in the world," said Lukow. "I look forward to continuing work with the more than 100 dedicated MBRS staff as we implement the unprecedented new capabilities of the National Audio-Visual Conservation Center."

The Motion Picture, Broadcasting and Recorded Sound Division houses the largest and most comprehensive collections of American and foreign-produced films, television broadcasts, sound recordings and radio broadcasts in the world. The Library's audiovisual collections include more than 3.5 million items and are growing at an average rate of 120,000 items annually. The Library also is responsible for the preservation of more than half of America's audiovisual heritage.

The NAVCC will enable the Library for the first time to consolidate its existing audiovisual collections within a single, centralized facility that will have room to accommodate 25 years of growth. Currently these collections are housed in seven facilities in four states and the District of Columbia.

Before coming to the Library of Congress, Lukow was the coordinator of Moving Image Archive Studies at the University of California at Los Angeles, where he aided in the establishment of the first graduate degree program of its kind in North America. Lukow's previous experience also includes nine years as the head of the American Film Institute's National Center for Film and Video Preservation, where he directed all of the institute's preservation programs.

Lukow was a principal founder of the Association of Moving Image Archivists (AMIA), serving five terms as its founding secretary and member of its board of directors. For many years he has served as a primary delegate to the International Federation of Film Archives (FIAF) and as a member of the Archivists Council of Martin Scorsese's The Film Foundation. He is currently a member of the founding board of directors of the National Television and Video Preservation Foundation.

Lukow has written and lectured widely on the history and preservation of American moving-image media and has curated a number of film and video exhibitions that have appeared in festivals and museums across the country. In 1997 he co-edited and published "The Administration of Television Newsfilm and Videotape Collections," one of the first books published in the United States devoted to television preservation. Lukow holds a bachelor's degree in broadcast journalism and English from the University of Nebraska and master's degree in film and television studies from the University of California at Los Angeles. ◆

Gregorian

continued from page 239

Each problem is related to every other problem, and each apparent solution may aggravate or interfere with others. For example, a technical problem such as building a freeway becomes an issue of land use, economics, environment, sociology and politics, Gregorian said.

Gregorian said higher education reform must focus on the revitalization of the liberal arts, which enhance the powers of rational analysis, intellectual precision, independent judgment and the ability to integrate knowledge. Also, higher education must help students "learn to learn" and foster the capacity for lifelong learning. In this age of information overload, with so much to learn, the ability to update and continually integrate knowledge is a necessary skill.

Campuses must create an intellectual climate that encourages the bridging of boundaries between academic disciplines and specialties. Faculty and students must be encouraged to make connections among seemingly disparate disciplines, discoveries, events and trends, Gregorian said.

While it is easy to call for educational reform, executing it is much harder. Gregorian cited Woodrow Wilson, who served as president of his alma mater, Princeton, and who once said, "It is easier to transfer an entire cemetery than to make curricular reform."

In his closing remarks, Gregorian referred to the dangers of a society that abdicates thinking: "All kinds of esoteric sects fill the vacuum." He encouraged the educators in the audience to return to their institutions and place a stronger emphasis on thinking and learning.

During the question-and-answer period, Prosser Gifford, head of Scholarly Programs at the Library, pointed out that much of the synthesis of information is not occurring in the specialization of graduate schools, but at the Library and other institutions and forums.

An audience member asked Gregorian about his opinion of think tanks. Gregorian said, "Think tanks try to get people who think alike." Although they serve an important role, that role is specialized. ◆

Donna Urschel is a freelance writer in the Washington area.

Display Marks Centennial of Wright Brothers' Flight

The diaries and notebooks of Wilbur and Orville Wright, among other items from the Library's collection of primary-source materials relating to flight, document the dreams that led to man's first machine-driven flight 100 years ago, on Dec. 17, 1903.

The "Top Treasures" case in the permanent American Treasures gallery in the Thomas Jefferson Building, will feature 85 items in a special display, "The Dream of Flight," through Apr. 24.

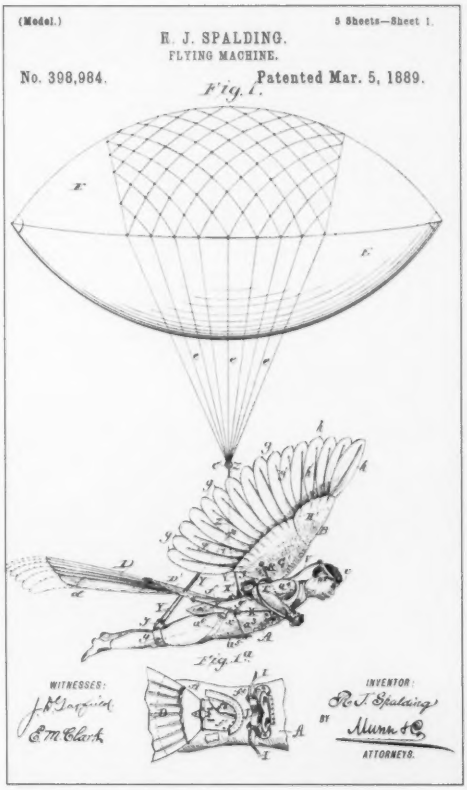
Dedicated to the Wright Brothers and their historic achievement a century ago, "The Dream of Flight" displays selections from diaries and notebooks as well as letters and photographs that sketch the story of how two bicycle mechanics from Ohio achieved an understanding of aerodynamics and used their technical genius to invent what would become a worldwide industry.

The display is part of the Library's participation with the U.S. Centennial of Flight Commission (established by Congress in 1998) to commemorate the centennial of powered flight. The Librarian of Congress is a statutory member of the commission's First Flight Centennial Advisory Board.

Drawing heavily on the Library's premier collection of the Wilbur and Orville Wright papers, the display also takes advantage of the breadth and depth of other Library collections, especially its holdings of aeronautica, including rare prints, photographs, manuscripts and rare books showing that the desire to fly is a nearly universal human aspiration. These objects, some of the Library's rarest and most historically significant, have been chosen to trace ideas about human flight from classical times to the start of the 20th century.

Some highlights of the display are:

- a multipage, signed letter from Benjamin Franklin to Sir Joseph Banks, President of the Royal Society of London, in which Franklin offers his on-the-spot account of the first manned balloon flight in Paris on Nov. 21, 1783;
- a swatch of fabric from the first fatal balloon ascent in 1785;
- a hand-written account by the designer and pilot of the first hydrogen balloon flight (1783);
- a May 13, 1900, letter from Wilbur Wright to aeronautical authority, Octave Chanute, in which Wright first describes his obsession with the problem of flight and offers his plans to solve it;
- a telegram from Orville Wright to his father announcing their success at Kitty Hawk;
- the diary of Orville Wright in which he describes in detail the four powered flights on Dec. 17, 1903;
- a large piece of fabric from the original 1903 machine;
- several photographs, including


(Model.) 5 Sheets—Sheet 1.

R. J. SPALDING.

FLYING MACHINE.

No. 398,984. Patented Mar. 5, 1889.

Fig. 1.

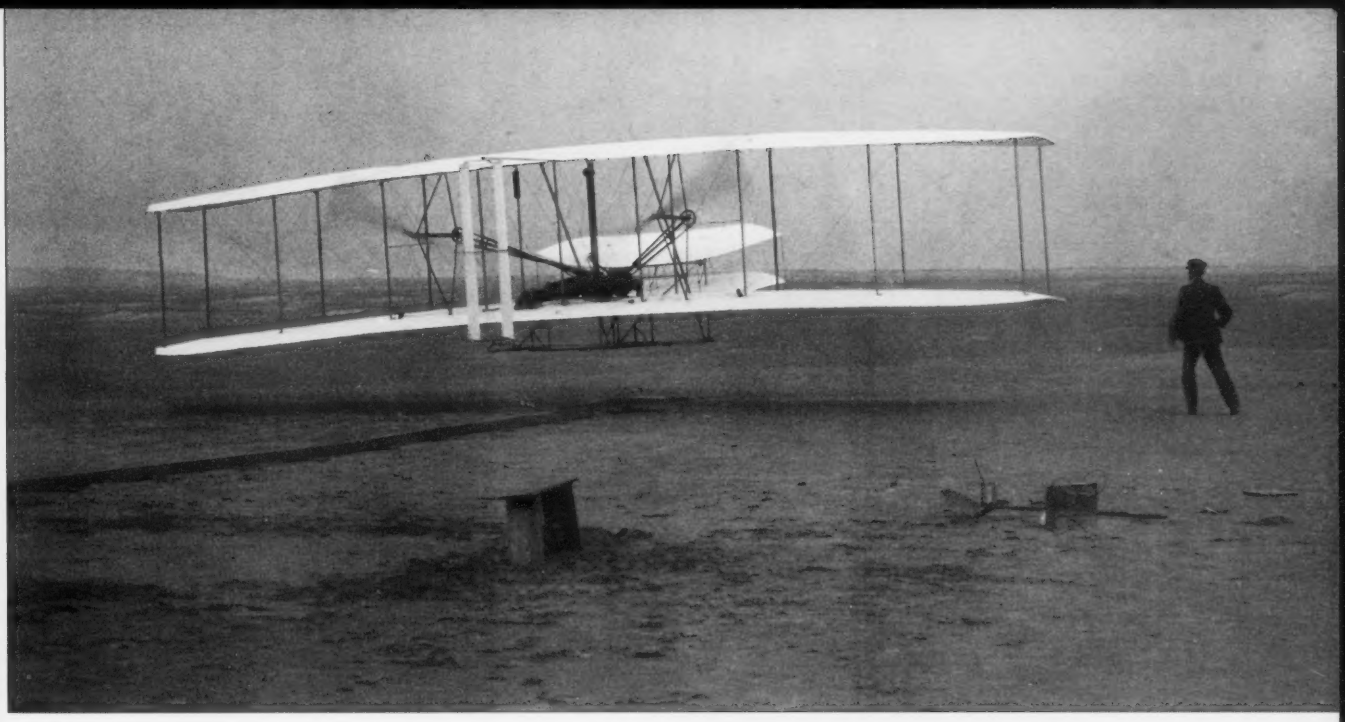
Fig. 1a.

WITNESSES:

INVENTOR:

ATTORNEYS.

R.J. Spaulding's 1807 Flying Machine, patented in 1889; from the exhibition "The Dream of Flight"

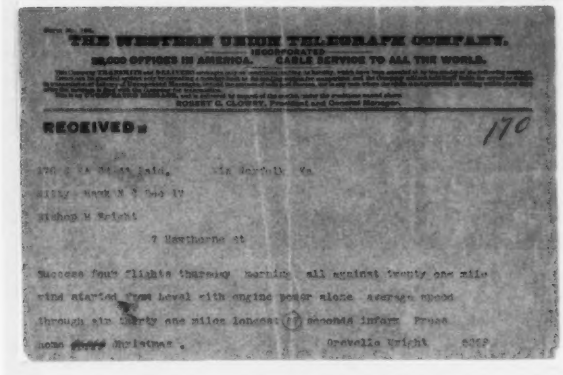


one of the first flight printed by the Wrights themselves in 1904;

- film footage of Wilbur Wright performing demonstration flights in Europe in 1909.

The display will remain on view in the central "Top Treasures" case of the "American Treasures" exhibition, Southwest Gallery of the Thomas Jefferson Building, through April 24, 2004. This case displays the Library's rarest materials on a rotating basis.

An online version of the exhibition is available on the Library's Web site at **www.loc.gov/exhibits**. A companion online presentation featuring 10,000 items selected from the Wilbur and Orville Wright papers is available on the Library's American Memory Web site at **memory.loc.gov/ammem/wrighthtml** ◆



THE WESTERN UNION TELEGRAPH COMPANY.
25,000 OFFICES IN AMERICA. INCORPORATED. CABLE SERVICE TO ALL THE WORLD.

ROBERT C. CLOWRY, President and General Manager.

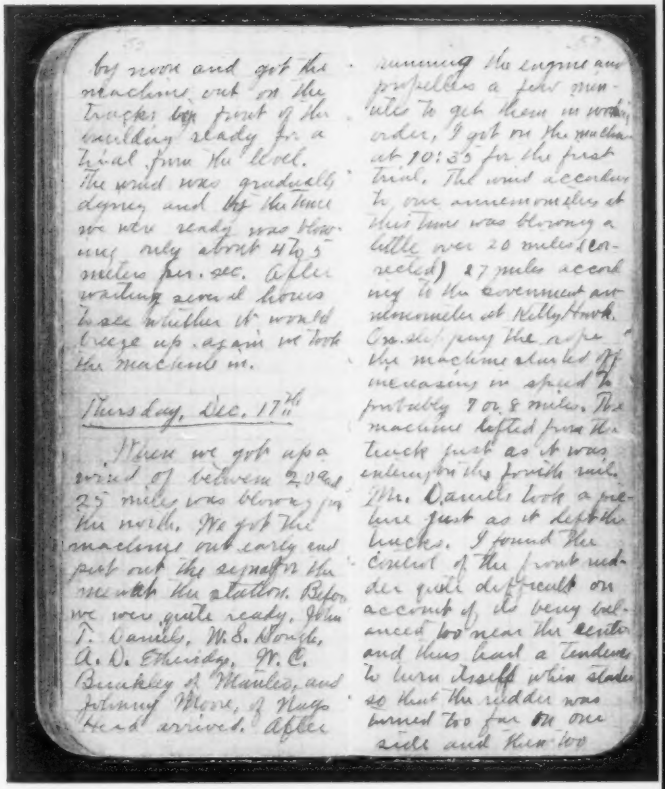
RECEIVED at 170

Bishop M Wright

7 Hawthorne st

Success four flights thursday morning all against twenty one mile wind started from level with engine power alone Average speed through air thirty one miles longest fifty seconds inform Press

Orvville Wright



by noon and got the machine out on the tracks in front of the building ready for a trial from the level. The wind was gradually dying away and the time we were ready was blowing only about 4 or 5 miles per. sec. After waiting several hours to see whether it would freeze up again we took the machine in.

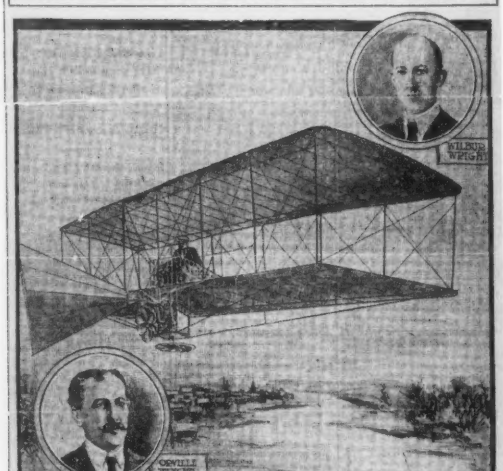
Thursday, Dec. 17th

When we got up a wind of between 20 and 25 miles was blowing from the north. We got the machine out early and put out the signal for the men at the station. Before we were quite ready John T. Daniels, W.S. Dough, A.D. Etheridge, W.C. Brinkley of Manteo, and Johnny Moore, of Nags Head arrived. After running the engine and propellers a few minutes to get them in working order, I got on the machine at 10:35 for the first trial. The wind according to the anemometer at this time was blowing a little over 20 miles (corrected) 27 miles according to the government anemometer at Kitty Hawk. Gave the signal and the machine started off increasing in speed to probably 7 or 8 miles. The machine lifted from the track just after it was entering the fourth rail. Mr. Daniels took a picture just as it left the tracks. I found the control of the front rudder quite difficult on account of its being balanced too near the center and thus had a tendency to turn itself when started so that the rudder was turned too far on one side and then too

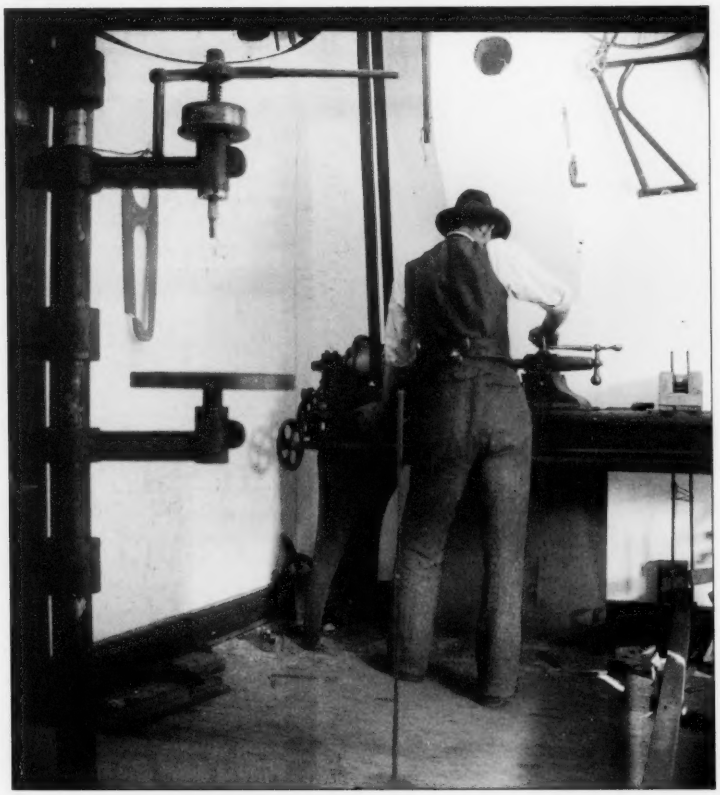
Clockwise from top left (opposite page), Wilbur and Orville Wright test a smaller, gliding model of what became their first powered airplane at Kitty Hawk, 1901; photograph of the Wright brothers, first flight, 1903, print by Mabel Beck; page from Orville Wright's diary Dec. 17, 1903; a telegram sent by Orville to his father Milton Wright on Dec. 17, 1903: "Success"

SUNDAY TRIBUNE: DECEMBER 20, 1903.

AIRSHIP THAT FLEW IN NORTH CAROLINA, AND ITS INVENTORS.



The airship which flew three miles in the face of a strong wind on the coast of North Carolina on Friday is a development of the aeroplance with which its inventors, Wilbur and Orville Wright, have for the number of years been experimenting at their home, Dayton, O. The ship which proved so successful in Friday's test will be given other trials next month, when it is expected officials of the war department will be present. It is built on the aeroplance basis, with a framework of kind timbers, covered with canvas. It is 33 feet wide, 3 feet deep, and 5 feet across the top. It carries a gasoline engine and is propelled by two air blade propellers, one sticking out behind from the center of the machine for the forward motion, and another under the frame for the upward motion. It is steered by a canvas fan shaped rudder, which sticks out from the center of the machine. The inventors are the sons of Bishop Wright of the United Brethren church.



From top: sister Katharine Wright takes her first flight in February 1909 in Pau, France, seated next to her brother Orville; below right, Wilbur at work in the bicycle shop, 1897; and a newspaper clipping, Chicago Sunday Tribune, Dec. 20, 1903

Wilbur Wright flew the Wright Model A flyer above an ox-drawn cart in Pau, France, in 1909.

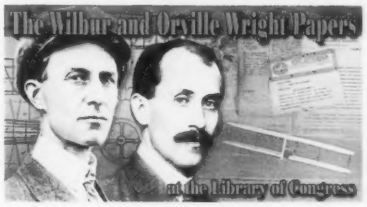
Wright Brothers Online

Selection of Papers Now Available in American Memory

On Dec. 17, 1903, Wilbur and Orville Wright made the first powered, sustained and controlled flight in a heavier-than-air flying machine. To commemorate this event, a new online presentation from the Library of Congress' premier collection of Wright brothers' papers will be available online in the American Memory collections at **memory.loc.gov/ammem/wrighthtml.**

This special electronic educational collection is offered in connection with "The Dream of Flight," a special exhibition in the Library's permanent American Treasures gallery that commemorates the centennial of flight. Items such as Orville's telegram to his father announcing the successful flight at Kitty Hawk will appear online as well as in the "Top Treasures" case in the exhibition, which displays the Library's rare and unique materials on a rotating basis.

Nearly one-third of the Wilbur and Orville Wright Papers at the Library of Congress—totaling 30,000 items—are now accessible online. The papers, which document the lives of the Wrights and highlight their pioneering work, span the years 1881 to 1952,



but cover primarily the years from 1900 to 1940.

The 10,000 items selected for inclusion online are among the most significant and interesting materials in the collection. These include the Wrights' diaries and notebooks, which record many of their glides and powered flights at Kitty Hawk and elsewhere, as well as their scientific experiments and data. Charts, drawings, scrapbooks, printed matter and other materials covering the Wrights' research, work and business pursuits are also included.

Because Wilbur and Orville corresponded extensively with their family, especially their father, Bishop Milton Wright, and their sister, Katharine, the Wright family correspondence will also be accessible online, along with letters from many correspondents in the field of aeronautics such as Octave Chanute, Charles Lindbergh and Amelia Earhart. The Wrights' letters to Chanute—a civil engineer and aviation pioneer, as well as the brothers' mentor and friend—provide a first-person account of their problems and progress in inventing their airplane. These letters are part of the Octave Chanute Papers at the Library of Congress.

Among the Wright materials acquired by the Library of Congress and presented online are images from 303 glass-plate negatives, most taken by the Wright brothers themselves between 1896 and 1911 to document successes and failures with their new flying machines. These photographs provide an excellent pictorial record of the brothers' laboratory, engines, kites, gliders, powered machines, flights and even their accidents. They also contain individual portraits and group pictures of the Wright brothers and their family and friends, as well as photos of their homes, other buildings, towns and landscapes.

The Wilbur and Orville Wright Papers and the Octave Chanute Papers are housed in the Manuscript Division at the Library of Congress. The glass plate negatives are in the Prints and Photographs Division of the Library. ◆

A Treasure Regained

Set of Curtis' Botanical Magazine Returns to Library

By RONALD S. WILKINSON

Library staff removed the hundreds of volumes of the Curtis' Botanical Magazine from the enormous wooden crate in which they traveled from England to the Library one day last summer and carefully placed them on wooden book carts to verify that the set was complete and in good condition. It was; and the Library had finally acquired a great and long-time desideratum for the rare book collections, resulting in a happy ending to the story of one of the Library's most unfortunate losses.

The venerable and monumental Curtis' Botanical Magazine, one of the landmarks of botanical literature and natural history illustration, was founded by the English naturalist William Curtis in 1787 and has continued under various titles to the present day. The reputation of the magazine rests on the beauty and accuracy of its fine botanical illustrations. The plants featured are species from all over the world.

During the period of the magazine's rise to prominence in the 18th and early 19th centuries, explorers and plant hunters were traveling to many parts of the globe. Many of the plant specimens they brought back were novelties that were later described in the pages of the Botanical Magazine and then cultivated in England.

The magazine has had a long connection with the Royal Botanic Gardens at Kew, and it is currently published for the Bentham-Moxon Trust, Kew.

The early plates in the magazine were hand-colored engravings. A team of approximately 30 colorists, sitting side-by-side and using the original

Opposite and above, two hand-colored lithographs from Vol. 73 of Curtis' Botanical Magazine (Jan. 1, 1846); both illustrate *Victoria regia,* the giant South American water lily named after Britain's Queen Victoria, in close-up and in its native environment. The flower is more than a foot in diameter, and its giant floating leaves measure 4 to 6.5 feet in diameter.

watercolor drawing as a model, painted the printed engravings. In the 19th century, lithography replaced engraving in the magazine's production, taking over completely in 1845. Lithographs were hand-colored in a similar manner, and amazingly, considering the cost and difficulty, hand-coloring continued until 1948, when a process of mechanical reproduction (four-color halftone reproduction) replaced the very expensive process of coloring each plate by hand.

The Library of Congress at one time had a complete run of the Botanical Magazine, but like a number of sets in other libraries, these issues suffered damage and loss; "Curtis" hand-colored plates have long been favorite targets of thieves. The Library's set was so ravaged that it was decided to purchase another complete set, which would be housed in the Rare Book and Special Collections Division.

As part of the "Gifts to the Nation" program, initiated to commemorate the bicentennial of the Library in 2000, Madison Council member William G. Myers, of Santa Barbara, Calif., donated a large sum to be used for the purchase of a replacement set of the Botanical Magazine. After a long search, the British natural history bookseller Wheldon & Wesley located a superb set of the magazine, and the difference between the Myers gift and the selling price was provided through the generosity of Lord Sainsbury of Turville, minister for science and technology in the British government, and Madison Council member Lady Sainsbury.

"The generosity of many Madison Council members has inspired new beginnings and supported new initiatives at the Library of Congress," said Librarian of Congress James H. Billington. "Bill Myers and the Sainsburys, in this instance, joined to bring a very happy ending to the Library's long search for this very important collected set of the Curtis' Botanical Magazine." ◆

Ronald S. Wilkinson is the historian of science and scientific literature in the Science, Technology and Business Division.

September 11 as History

Symposium Marks the Acquisition of 9/11 Archives

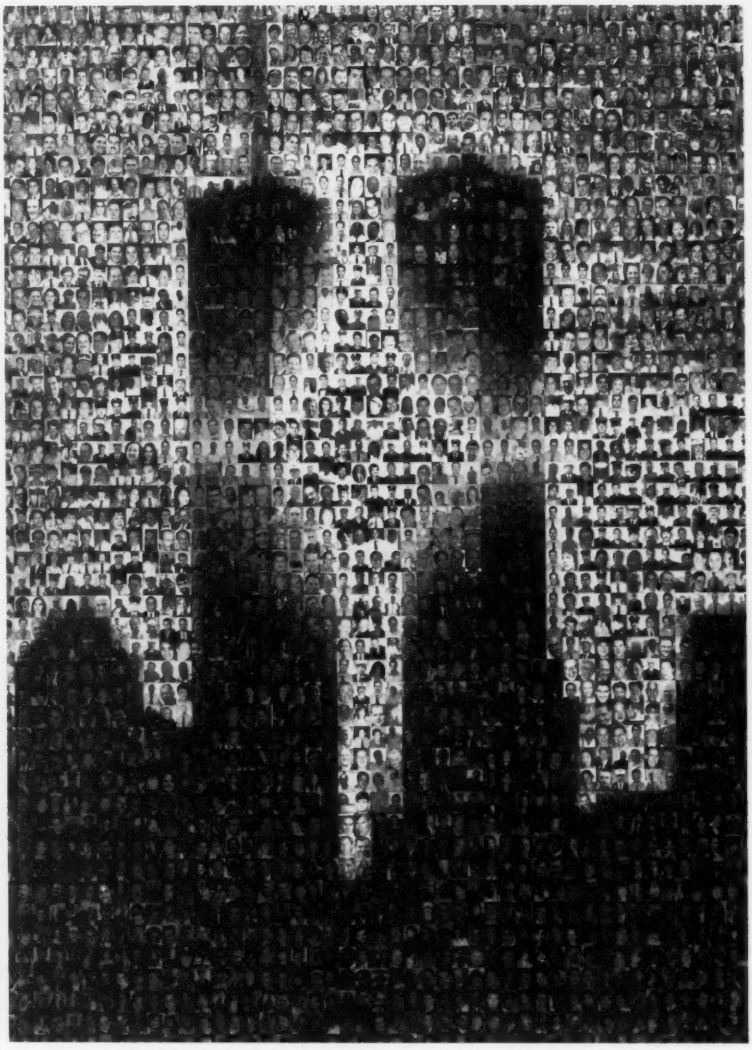
By ABBY GROTKE

The Library of Congress marked its first major digital acquisition of September 11, 2001, materials with the addition to its collections of the September 11 Digital Archive (**http://911digitalarchive.org**). The September 11 Digital Archive is a joint project of the City University of New York Graduate Center's American Social History Project and George Mason University's Center for History and New Media—two institutions that have explored the intersection of history and new media for more than a decade.

To mark the acquisition of the September 11 Digital Archive, the Library of Congress hosted a daylong symposium, "September 11 as History: Collecting Today for Tomorrow," on Sept. 10. The Library's Coolidge Auditorium was filled with historians, scholars, students, museum curators, Library staff, representatives of government agencies from Washington, D.C., and New York City and other interested citizens, including contributors to the archive.

Diane Kresh, director for Public Service Collections, opened the symposium by speaking of the Library's collection as "comprehensive, taking advantage of our overseas offices, professional and personal networks, and acquisitions channels to ensure broad and diverse coverage. It is, finally, a collection that embodies all manner of creative responses, both traditional and unconventional that factually documents and creatively interprets the events of September 11."

She continued: "The Library of Congress' decision to create the September 11 Collection … offered [Library staff] the unanticipated opportunity to experience catharsis through hours of examining and evaluating incoming material, including a 400-lb section of twisted, pitted steel from the upper floors of the World Trade Center; to work through complicated feelings and emotions; to memorialize, pay tribute, renew faith in mankind and pay homage to the resilience of the human spirit. An unusual spirit of collaboration emerged between the Library and the creative community as it recognized the Library's commitment to building the archive."



Alex Spektor's "The Sun," commemorates the victims of the 9/11 World Trade Center attack in a haunting photomosaic.

Jesse H. Ausubel of the Alfred P. Sloan Foundation welcomed the audience and spoke of new ways to create, preserve and make history available. The Alfred P. Sloan Foundation, which has had a longstanding interest in fostering the use of the Internet to collect and preserve the past, provided the funding that launched the September 11 Digital Archive.

Stephen Brier of the graduate center of the City University of New York introduced and moderated the first of three panels. Tim Borstellmann, University of Nebraska-Lincoln; Melani McAlister, The George Washington University; Craig Steven Wilder, Dartmouth College; and Ronald Walters,

All photos by Charlynn Spencer Pyne

Associate Librarian for Library Services Deanna Marcum accepts the September 11 Digital Archive for its collections. With Marcum are, from left, Stephen Brier and Joshua Brown of CUNY, and Roy Rosenzweig of George Mason University.

THE SEPTEMBER 11 DIGITAL ARCHIVE

SAVING THE HISTORIES OF SEPTEMBER 11, 2001

STORIES
Tell your story and read the tales of others [En Español]

E-MAIL
Contribute and read e-mail

STILL IMAGES
Submit and view photos and art

MOVING IMAGES
Contribute and view videos, animations, and digital creations

AUDIO
Listen to the voices and experiences of 9/11

DOCUMENTS
Read fliers, reports, interviews, and other materials

GUIDE TO WEBSITES
A portal to websites and online resources

ABOUT THIS SITE
Contact us, contributor & visitor information, partners

9/11 FAQS
Frequently Asked Questions about the September 11 attacks

The September 11 Digital Archive uses electronic media to collect, preserve, and present the history of the September 11, 2001 attacks.

View a Site Map for the Archive

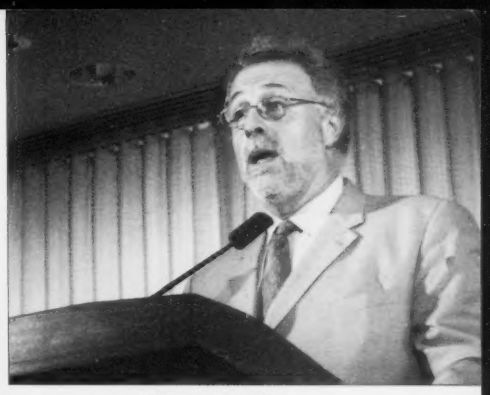
The September 11 Digital Archive is pleased to announce that it has partnered with the Library of Congress to insure the long-term preservation of its collections. To mark the occasion a day-long a symposium entitled *September 11 as History: Collecting Today for Tomorrow* was hosted at the Library on September 10, 2003. Click here for more information about the symposium. Click here for more information about the Archive's historic partnership with the Library of Congress.

American Red Cross

The September 11 Digital Archive is pleased to announce its collaboration with the American Red Cross Museum to document the personal histories of Red Cross employees, volunteers, and those involved in the humanitarian efforts in New York, Western Pennsylvania, and Northern Virginia. Click here to tell your story.

Smithsonian Institution

Help the Smithsonian document this historic event by sharing your September 11 experience. Submissions will be permanently archived in the September 11 Digital Archive in conjunction with the National Museum of American History's exhibition, "September 11: Bearing Witness to History" which is now on a national tour. Click here to tell your story.



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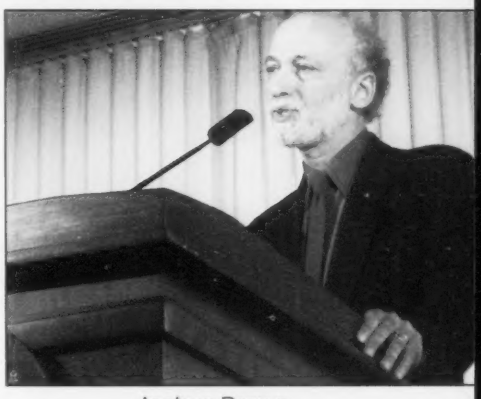
Jesse Ausubel



Joshua Brown

Roy Rosenzweig

University of Maryland discussed the topic "How Historians Will Write the History of September 11."

The second panel focused on "The Internet and Collecting the History of the Present" and was moderated by Roy Rosenzweig, George Mason University. Speakers included Harrison "Lee" Rainie, Pew Internet & American Life Project; Abby Smith, Council on Library and Information Resources; Linda Shopes, Pennsylvania Historical and Museum Commission; and Daniel J. Cohen, ECHO Project, George Mason University.

The subject of the third panel was "Collecting the History of September 11." Jessica Wiederhorn, Oral History Research Office, Columbia University; James B. Gardner of the Smithsonian Institution's National Museum of American History; Greg "Fritz" Umbach, September 11 Digital Archive; and Kresh discussed their institutions' collecting activities. This panel was moderated by Joshua Brown from the graduate center of the City University of New York.

Michael Kazin, professor of history at Georgetown University, ended the symposium with an address titled "12/12 and 9/11: Tales of Power and Tales of Experience in Contemporary History." He attempted to "juxtapose the historical impact of events that took place on two highly significant days in the recent past … to raise what I hope will be a few provocative suggestions about what we—as historians, archivists and

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The Triumph of Motivation

Peace Corps Director Says Participation Is Key to Success

By AUDREY FISCHER

If the validation of a great idea is its sustainability and continuity, then the Peace Corps is truly a great idea. So said Gaddi H. Vasquez, the 16th director of the U.S. Peace Corps and the first Hispanic American to hold the office in its 42-year history. Vasquez delivered the closing keynote address for the Library's 2003 Hispanic Heritage Month celebration.

"The Peace Corps puts a face on America," said Vasquez. But it is not always the face that people in its host countries expect to see.

"You don't look like an American," Vasquez said, quoting one such acquaintance, referring to his brown skin. But as a member of the largest and fastest growing ethnic minority in America, Vasquez is truly representative of America.

Vasquez discussed his "journey" from Texas—as the son of migrant farm workers of Mexican descent—to Washington. He credited family and teachers for his success.

Gaddi Vasquez

Vasquez said that today's parents, himself included, "use psychology, mediation, self help books, and even incentive packages to motivate their children." In contrast, he recalled the incentive of a parent coming at him with a tree branch. "I didn't consider myself abused but rather 'highly motivated,'" he joked.

"If you work hard and chase your dreams, you can achieve," said Vasquez, recalling how he was raised. "My mother said, 'You are not going to repeat our lives. You are going to make something of yourself, and you are going to do that by education.'"

At first that route did not seem promising. But one seventh grade teacher took him under her wing and involved him in a speech contest. At first an unlikely candidate, Vasquez went on to become the California state oratorical champion in a contest sponsored by the American Legion. This qualified him for several scholarships.

"That experience taught me that if I'm going to be somebody, I have to desire more than simply standing by and being a spectator," said Vasquez. "To be successful, I had to be a participant."

As head of one of the nation's largest volunteer agencies, Vasquez practices what he preaches. Along with other Latino leaders, he established the Hispanic Education Endowment

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9/11

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citizens—might think about what occurred."

"9/11 is a date we know all too well and will commemorate for the rest of our lives," continued Kazin. "But the consequences of what occurred late one evening nine months earlier may loom even larger to future historians who try to explain how the nation and the world w ere affected by the terrorist attacks. On Dec, 12, 2000, the U.S. Supreme Court, by the margin of a single vote, reversed a ruling of the Florida Supreme Court and, in effect, handed the presidency to George W. Bush. ... Is one of those stories more significant, more worth telling than the other kind? How might we bring the two kinds of stories together—those of high politics and of popular experience?"

Following Kazin's speech, the Library marked the formal acceptance of the September 11 Digital Archive into its collections. Deanna Marcum, Associate Librarian, Library Services, accepted the gift on behalf of the institution.

The archive, which contains more than 130,000 written accounts, e-mails, audio recordings, video clips, photographs, Web sites and other materials, documents the attacks on New York City, Washington, D.C., and western Pennsylvania and their aftermath. These materials offer a wide spectrum of opinions and perspectives, ranging from recordings of Manhattan residents' voice mails on the morning of September 11 to drawings by children from Los Angeles depicting the attacks. It is the largest digital collection of September 11-related materials in the United States, and it also serves as the Smithsonian Institution's designated repository for digital objects related to the attacks. The availability of these materials in the Library of Congress will prove invaluable to future historians and researchers.

"As with other collective historical events," said Eric Foner, Columbia University DeWitt Clinton Professor of History, "the memory of September 11 will be an essential part of historical understanding in the future. By preserving the raw material of history—which now includes evidence recorded in digital form—the September 11 Digital Archive will help contribute to subsequent generations' understanding of the past and, therefore, of themselves."

For instructions on how to submit your story to the September 11 archive, visit the "Witness and Response" exhibition Web site at **www.loc.gov/exhibits/911**. ◆

Abby Grotke is digital projects coordinator in the Public Service Collections Directorate, Library Services.

The Importance of Culture

Surgeon General Recalls Wisdom of His Abuelita

By AUDREY FISCHER

"Everything I needed to know about dignity, honor, culture and diversity I learned from my abuelita," said U.S. Surgeon General Richard H. Carmona, who delivered the 2003 National Hispanic Heritage Month keynote address at the Library on Sept. 17.

Only after his U.S. Army training reinforced these important life lessons did he realize the wisdom of his grandmother (abuelita) who came to this country from Spain in the 1930s and spoke no English.

"I was ashamed to speak Spanish," said the doctor, recalling his childhood in a poor neighborhood in the Bronx. But his grandmother insisted he address her in her native tongue as a way of preserving the culture. She also encouraged him to "get an education; it will set you free." Instead, he dropped out of high school at 17.

The story of how this high school truant rose to the most powerful medical position in the country may be regarded as an example of the American dream. One might even call it luck, which Carmona defines as "the intersection of preparation and opportunity." But according to Carmona, it was "a series of fortuitous events and critical junctures, when someone extended a hand and showed me the right way." One such individual was a member of the Army's Special Forces who came through his neighborhood and suggested he enlist.

"It was the best thing I ever did," said Carmona. "The Army gave me a platform to be successful the rest of my life. It taught me about responsibility, accountability and allegiance. Special Forces taught me about tenacity and perseverance."

Surgeon General Richard Carmona

And the Army provided him with the opportunity to continue his education. In 1979 he earned his medical degree from the University of California at San Francisco, which awarded him the distinction of "top graduate."

Not everyone in his family was pleased when he announced his intention to become a doctor. "Our people don't do that," was the comment from his uncle, who clearly thought his nephew was venturing too far afield from his roots.

"Sometimes our culture binds us," observed Carmona. "History should be preserved, as it is here at the Library of Congress. But don't let it bind you. Sometimes you have to think outside of the box."

In 1998, Carmona earned a master's degree in public health from the University of Arizona, where he has also taught surgery, public health, and family and community medicine. He held a number of positions in the health care system of Pima County, Ariz., including those of chief medical officer, hospital chief executive officer and public health officer. He also served as a deputy sheriff and medical director of the county's police and fire department. On Aug. 5, 2002, he was sworn in as the 17th surgeon general of the U.S. Public Health Service.

"I didn't set out with the goal of becoming U.S. Surgeon General," said Carmona, who acknowledged that all of his experiences, education and training prepared him for this position.

"Many have asked how I got the job," said Carmona. "They ask if I knew the president or some other high-ranking official. The answer may seem farfetched, but it is simply that I was qualified for the position. There's no other possible reason. I am extremely grateful to the president for giving a chance to this high school dropout who took advantage of all the wonderful things this country has to offer."

More than just "a chance," President George W. Bush has given Carmona the awesome responsibility of being the "arbiter of the best science the world has to offer." His number one priority is disease prevention, followed by emergency preparedness, and finally, the elimination of health-care disparities.

"The president wishes not only to address the health-care disparities between various groups but to eliminate them," said Carmona. So once again it comes down to respect for all cultures—the lessons he learned from his grandmother.

"I just wish my abuelita were with us today to hear me speak her words about cultural diversity," said Carmona. ◆

Audrey Fischer is a public affairs specialist in the Public Affairs Office.

China

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Finally, the new leaders are trying to show they are different from the previous leadership. "They are trying to tinker with the system on the margins without making fundamental or substantial changes," Pei said. The leaders have adopted a more populist, appealing style and are making themselves more accessible to the public.

Pei said China's new leaders will need to complete their transition to power and then take a serious look at how the government itself is managed. "Otherwise, I think we should not be very optimistic about China," he said. The government malaise will result in China losing economic momentum, he predicted, like Indonesia, Brazil, and Mexico, which suffered from bad political systems that drove up the costs of doing business. ◆

Donna Urschel is a freelance writer in the Washington area.

News from the Center for the Book

State Book Festivals Gain in Popularity

State book festivals, like statewide author awards, are an increasingly popular activity among state centers affiliated with the Center for the Book in the Library of Congress, state humanities and arts councils and other state organizations. Such events focus public attention on state and regional writers, literary traditions and book culture.

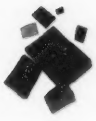
The Center for the Book first noted the growth and effectiveness of book festivals as a cultural phenomenon in 1991 when it published "Fanfare for Words: Book Festivals in North America" by consultant Bernadine Clark, which was based on a survey commissioned by the center the previous year. "A Fanfare for Words" described 60 book and storytelling festivals and related events in 28 states and the District of Columbia. Today the Center for the Book's Web site (**www.loc,gov/cfbook**) provides links to 187 festivals in 48 states and the District of Columbia.

Four of the statewide festivals, each sponsored primarily by a state center for the book, are described below. In addition, several other state centers participate in larger book festivals taking place in their states, including the Southern Festival of Books (Tennessee), the Los Angeles Times Book Festival (California), the Miami International Book Festival (Florida), the Texas Book Festival (Texas), and New York is Book Country (New York). All 50 of the state centers participate in the Pavilion of the States at the National Book Festival on the National Mall in Washington, either by sending representatives to staff the state table or by providing materials for distribution.

Poet Kathryn Akipa, a member of the Sisseton-Wahpeton Sioux Tribe, represented South Dakota at the National Book Festival (above) on Oct. 4, and then read her poems the next day at the first South Dakota Festival of Books in Deadwood, S.D. From left to right: a festival volunteer, Anne Boni from the Center for the Book, Akipa, and Peggy Williams from Gettysburg, S.D.

Montana. The fourth Montana Festival of the Book was held on Sept. 18-20 in Missoula. More than 5,000 visitors from across the state attended the celebration of northern Rockies book culture, which is now the state's largest-ever literary celebration. Presented by the Montana Center for the Book and the Montana Committee for the Humanities in association with many other national, state, and local organizations and businesses, the festival's featured authors included Tim Cahill, James Crumley, Debra Magpie Earling, Larry Watson, Leif Enger, David Quammen, Annick Smith, Bharti Kirchner, Diane Smith, Guy Vanderhaeghe, Ripley Hugo and Stephanie Andrews Tubbs.

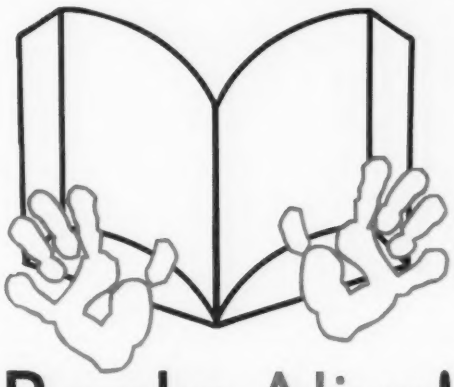
In addition to author readings and panel discussions, events included a banquet honoring the first Montana Book Award winners; a special showing of the acclaimed documentary "Stone Reader: A Movie for Anyone Who's Ever Loved a Book"; a panel discussion on the works of Mildred Walker; a celebration of "Winter Wheat," Montana's first "One Book" community discussion book; an appreciation of historian Stephen Ambrose; and panel discussions on "The Death of the Sense of the Place," Yellowstone as a subject for literature and art, and the "new" Montana short story. Special programming for young adults included writing and performance workshops and presentations on `zines and graphic bookmaking, book collecting and appraisal, book groups and other hands-on events.



LOUISIANA
BOOK FESTIVAL
2003

Louisiana. "Celebrating Readers, Writers & Their Books" is the theme of the second annual Louisiana Book Festival, which is scheduled for Nov. 8 in Baton Rouge and will take place in the State Library and the Louisiana State Capitol. Events include author readings, panel discussions and lectures with authors Barry Jean Ancelet, Douglas Brinkley, Betsy C. Byars, Frank de Caro, Haynes Johnson, Richard Peck, Julie Smith, Juan Williams and Cheryl Wolverton.

The festival is sponsored by the Louisiana Center for the Book in the State Library of Louisiana and the Louisiana Library Foundation. The 2003 Louisiana Writer Award will be presented to historian Carl A. Brasseaux, director of the University of Louisiana at Lafayette's Center for Cultural and Eco-Tourism, who is being honored by the Louisiana Center for the Book for his outstanding contributions toward preserving and understanding Louisiana's history. The award, created in 2000, honors living Louisiana writers "whose published body of work represents a distinguished and enduring contribution to the literary heritage of Louisiana." Previous winners have been novelists Ernest J. Gaines and James Lee Burke and poet William Jay Smith.



Books Alive!
Nebraska Book Festival 2003

Nebraska. The 2003 Nebraska Book Festival, co-sponsored by Creighton University, the Nebraska Center for the Book and the Nebraska Humanities Council, is slated for Oct. 24-25 on the Creighton University campus in downtown Omaha. The theme is "Books Alive," and events include author readings, panel discussions and a book fair. Novelist Ron Hansen is the featured speaker, and poet Ambar Past will conduct papermaking and bookmaking workshops.

On the festival's Schools Day, Nebraska state poet William Kloefkorn will make a presentation to high school and junior high school students. Also planned is a screening of the documentary "Stone Reader" and a panel discussion with film director and author Mark Moskowitz.

South Dakota. The first South Dakota Festival of Books was held from Oct. 3 to Oct. 5 in Deadwood. The theme is "Bringing Readers and Writers Together." The sponsors include the South Dakota Center for the Book, the South Dakota Humanities Council, the Adams Museum & House in Deadwood, the City of Deadwood and the Deadwood Historic Preservation Committee. Participants include writers E. Annie Proulx, Leif Enger, former U.S. Senator George McGovern, Vine Deloria Jr., Dan O'Brien, Virginia Driving Hawk Sneve, poet Kathryn Akipa and book appraiser Ken Gloss. ◆

Vasquez
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Fund in Orange City, Calif. Now in its tenth year, the organization has raised $2 million to meet the educational needs of this underserved population.

He challenged the audience to consider joining the Peace Corps when they retire.

"I know a retired couple, now on their fifth tour of service—a total of ten years—who call the Peace Corps their RV."

He also challenged the audience to mentor.

"To whom much has been given, much is required," said Vasquez. "I wouldn't be here today if not for my teachers. As a nation, we can do better. We must take ownership and reach out with the passion that the times require." ◆

Audrey Fischer is a public affairs specialist in the Public Affairs Office.

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